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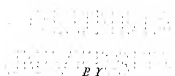
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TALKS ON THEME-WRITING

TALKS ON THEME
WRITING
AND KINDRED TOPICS



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in Jonson's Plays"

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To

EDWIN FRANCIS NASON, M. A.

PREFACE

THE CONTENT and arrangement of this volume has been determined chiefly by the needs of certain courses in English composition given by its author in New York University. In these courses, it has been usual to begin the year with practical work in the form of brief themes of observation and comment; to consider then the theory of composition; and, lastly, to apply this theory to the structural problems involved in the writing of long themes of exposition. For freshmen in the undergraduate colleges, the course has included also a review of certain preparatory-school matters — paragraphing, sentence-structure, diction, and punctuation. For adult classes at Washington Square the course has included work that in kind, though not in length or thoroughness, approaches that required in graduate-school reports. This book, therefore, consists first of three chapters devoted respectively to the writing of brief themes of observation and comment, to the theory of composition, and to the writing of long expository themes; and then, secondly, of two supplementary chapters devoted respectively to a review of elementary matters and to a discussion of the preparation of theses and graduate reports.

The respects in which this text-book differs from most college manuals of English composition are, first, certain details regarding the theory of composition; second, certain suggestions with regard to the use of plans in expository themes; and, third, the extent to which student themes have been introduced as illustrative material.

Its statement of the theory of composition differs from that of other text-books in two particulars. First, it endeavors to distinguish between unity in the broad sense of singleness of effect and unity in the narrow sense of singleness of material; and to show that unity in the former sense is a quality resulting from a combination of the three qualities, unity of material, mass, or emphasis, and coherence. Second, it endeavors to discuss each of these qualities not only for intellectual composition but also for emotional composition: to discuss not merely unity of thought but unity of feeling; not merely intellectual emphasis but emotional emphasis; not merely intellectual coherence but emotional coherence. That is, it endeavors to distinguish between the denotative and the connotative method of composition.

Its suggestions for plan-making in expository themes differ likewise from the current practice in two respects. It recommends not only that each

heading of the expository plan be expressed as a proposition rather than a term, but also that the plan be made in advance to serve as a guide in composition, rather than afterward to serve merely as an aid in the revision.

These innovations in theory and practice I need not now discuss; but of a third innovation — the use of student themes as illustrative material in this text-book — I ought perhaps to speak. For models of literary style, we ought, of course, to use the classics of our language; but ought we, in college courses, to rely on these alone? In length and in subject-matter, are the great classics of English literature models appropriate for freshman themes? Should not the student, rather, endeavor to express *himself*? If so, should he not find, among his models, some specimens of composition that deal with subjects such as he himself might choose, and that treat these subjects as briefly as must the themes he has to write? Believing this to be the case, I have included in this text-book not only representative extracts from Burke, De Quincey, and Edgar Allan Poe, but also student themes submitted in my courses at New York University. I have included even some specimens of undergraduate verse, prepared, indeed, not for my courses in English composition, but for meetings of

the Andiron Club, the contributors' club of our university magazine. As training in the use of language, versification has several advantages over prose-composition. I hope that the presence of these bits of verse within these pages will stimulate other undergraduates to like attempts.

The material for analysis comprised in the Appendix includes, first, two complete expositions that deal with student interests; second, three extracts that illustrate respectively the introduction, the transitions, and the conclusion; third, a specimen of the literature of feeling in expository structure; and lastly, a specimen of the literature of feeling in narrative structure. I trust that the classic passages from Burke, De Quincey, and Poe, thus included in the Appendix, may counteract the ill effects, if any, arising from the use of student themes as models in Chapters I and III.

My thanks are due to President William DeWitt Hyde of Bowdoin College, to the New York *Independent*, to the *Sewanee Review*, to the University of Chicago Press, to the Courier-Journal Job Printing Company, to Messrs. Duffield and Company, to Messrs. McClure, Phillips and Company, to Messrs. Charles Scribner's Sons, and to the Honorable William R. Hearst, for permission to reproduce copyrighted

material. My thanks are due also to my students and former students in the University College, the School of Applied Science, the Summer School, and the Washington Square Collegiate Division of New York University, for permission to use the themes that they have submitted in my courses and the verse that they have prepared for meetings of the Andiron Club. Among text-books on English composition, my debt to that of Professor Barrett Wendell of Harvard is evident. Among teachers, I am particularly indebted to Professor Wilmot B. Mitchell of Bowdoin College, to Mr. Charles Lowell Young of Harvard, and to Professor George Rice Carpenter of Columbia. For helpful suggestions in the preparation of this book, I am especially grateful to Professor Francis H. Stoddard, Professor Archibald L. Bouton, and Mr. George B. Hotchkiss, of the Department of English at New York University.

A. H. N.

University Heights, New York,
February 7, 1909.

TABLE OF CONTENTS

PREFACE	vii
TABLE OF CONTENTS	xii
DIRECTIONS FOR THE MECHANICAL PREPARATION OF THEMES	xiv

CHAPTER I.

OF THE PRACTICE OF COMPOSITION	I
I. Of the Value of Concreteness	1
II. Of Emotional Effect	9
III. Of Intellectual Effect	24

CHAPTER II.

OF THE THEORY OF COMPOSITION	41
I. Preliminary Definitions	41
II. Of Unity of Material	57
III. Of Mass, or Emphasis	70
IV. Of Coherence	85
V. Summary of the Theory of Composition	104

CHAPTER III.

OF THE WRITING OF EXPOSITIONAL THEMES	106
I. Of the Formulation of the Topic	110
II. Of the Organization	113
(1) The Plan: Its Form	114
(2) The Plan: Its Substance	126
III. Of the Amplification	136

CHAPTER IV.

OF CERTAIN PREPARATORY-SCHOOL MATTERS	175
I. Of Paragraphing	176
II. Of Sentence-Structure	181
III. Of Words	195
IV. Of Punctuation	202

CHAPTER V.

OF GRADUATE THESES	217
I. Of Gathering the Material	219
II. Of Expressing the Material	226
III. Of the Appendices	235

APPENDIX: MATERIAL FOR ANALYSIS.

SPECIMEN EXPOSITION. An Address to Freshmen. By William DeWitt Hyde, D.D., LL.D., President of Bowdoin College	245
SPECIMEN EXPOSITION. The Cony High School Assembly: An Unconscious Experiment in Training for Citizenship. From the <i>School Review</i> , Vol. xiv, No. 7; September, 1906	255
SPECIMEN INTRODUCTION. How to Improve Your Way of Talking. An editorial article from the <i>New York Evening Journal</i>	266
SPECIMEN OF TRANSITIONS AND SUMMARIES. An extract from Burke's Speech on Conciliation with America	271
SPECIMEN CONCLUSION. An extract from an address on Abraham Lincoln. By Colonel Henry Waterson	283

SPECIMEN OF THE LITERATURE OF FEELING: EXPOSITIONAL STRUCTURE. <i>Levana and Our Ladies of Sorrow.</i> By Thomas De Quincey	289
SPECIMEN OF THE LITERATURE OF FEELING: NARRATIVE STRUCTURE. <i>The Masque of the Red Death.</i> By Edgar Allan Poe	301
INDEX	313

DIRECTIONS FOR THE MECHANICAL PREPARATION OF THEMES.

I. Use regulation theme-paper, eight inches by ten and a half, ruled, and having at the left a margin at least one inch and a quarter wide.

II. Write with ink, and on but one side of the paper.

III. Number and arrange your pages in order.

IV. Fold the theme once, lengthwise; that is, so that the crease shall run from top to bottom, midway between the sides of the page.

V. Place the endorsement of the theme on the outside on the right hand half at the top; that is, in the position corresponding to the top of the front cover of a book.

VI. Let this endorsement consists of: (1) Your name and class; (2) the name of the course and division; (3) the number of the theme; and (4) the date on which the theme is

due; all in the order named, and with a blank line between (2) and (3) thus:

William H. Jones, 1913.

English 3, Div. 5.

Theme No. 1.

October 4, 1909.

Write nothing else on the outside of the theme.

VII. When a theme is returned to you for revision, rewrite the entire theme.

VIII. Hand back the original theme with the revised theme, the latter folded outside the former.

IX. Endorse the revised theme precisely as the original, save in two points: (1) to the number of the theme, add the word "Revised;" and (2) for the date, give that on which the *revised* theme is due. For example:

William H. Jones, 1913.

English 3, Div. 5.

Theme No. 1. Revised.

October 18, 1909.

CHAPTER I.

OF THE PRACTICE OF COMPOSITION.

§ I: OF THE VALUE OF CONCRETENESS.

SEVERAL years ago, when I was reading themes in a certain "down-east" college, a sophomore handed me a theme to which, for the sake of concreteness, I solicit your attention. It read as follows :

As I sat down last night to puzzle my brain for one more subject for a daily theme, an Italian, with his wife, team, and musical instrument, took up his station in front of the dormitory, directly under my window. Immediately a crowd of children and students gathered; and my mind was anywhere but on theme-writing. I soon decided to join them; and I enjoyed hearing the Italian's tunes for about an hour; and then, as the company moved, I returned to my work, and finally decided that the only available subject was, "Writing under Difficulties."

Whether this theme possesses style, I will not now discuss; I desire to speak rather of its subject-matter. Its author admits a dearth in this regard; but does he recognize the occasion of this dearth? What is

the real trouble with this theme? Simply that its author, though looking for material, neither saw nor heard. What, for example, was the Italian's "musical instrument"? Was it a hand-organ, a street piano, or a tin whistle? Our sophomore does not know; he saw merely a "musical instrument." What did the Italian play? Was it *Il Trovatore* or *The Irish Washer-woman*? Our sophomore heard merely "tunes." Notice, moreover, the excellent theme-subjects that our sophomore names but does not see: the delighted children dancing to the music; the Italian grinding mechanically at his "instrument;" his wife passing her tambourine or narrowly watching the windows for the occasional penny; the students — presumably familiar with better music — lolling away the summer evening around these wandering minstrels. What possibilities for "literature of feeling"! What subjects for merriment, for satire, for pathos! But our sophomore is of those who, having eyes, see not; and, having ears, hear not. In short, he lacks a sense for the concrete.

By "the concrete" I mean things actual and material, as distinguished from abstract ideas; things specific and individual, as distinguished from general notions. I mean, for example, not "tunes," but a particular tune; not "musical instruments," but a particular musical instrument. And by "sense for

the concrete " I mean the power of perceiving, through any of the senses, things as they are. It is the power to observe with accuracy those minute characteristics of dress, of expression, of action, that make each child, each organ-grinder, each loafing student, distinct from every other child, organ-grinder, student; the power to see in each a personality living and individual. Abstractions, generalizations, a classification of inhabitants into children, organ-grinders, students, monkeys, may have their place in a census report; but a census report is not art, nor literature, nor a college theme. He who would write a theme must cultivate his sense for the concrete.

For the development of this power, I suggest that, as your first exercise, you write a " theme of observation." Observe the world about you. Find, in your own life for this present day or week, some bit of material suitable for description or narration. Do not imagine for a moment that the material is not there. It is at hand; and you have but to seize it.

When the late Eugene Field became of age, he came into possession of an estate of sixty thousand dollars. He took his college chum, and his sixty thousand, and went to Europe. Whether he brought his chum back with him, the story does not state; but it is certain that he did not bring back any of the sixty thousand.

"I had a lovely time," he said once, in telling his experience to a friend; "I just *threw* the money around. Just think of it: a boy of twenty-one, without father or mother, and with sixty thousand dollars. It was a lovely experience. I saw more things, and did more things, than are dreamed of in your philosophy, Horatio. I had money. I paid it out for experience — it was plenty. Experience was lying around loose!"

Gentlemen, here at college you will find that experience — concrete material — is lying around loose. Let me have some of it in your to-morrow's themes.

To make my own discussion more concrete, I append a few examples:

AN EARLY BIRD.

The rain was over, and the sun was shining. I paused a moment on the top doorstep to drink in the pure air. At this early hour in the morning, the street was almost deserted. An Italian street-sweeper, one of the large army of "white wings," was laboriously working at his task.

Suddenly, a third story window opposite was thrown open. There was a slight flutter of the hanging curtains; a few preliminary bars on a piano; and then out upon the fresh morning air, still moist with the rain, floated the well modulated, dreamy tones of a tenor voice:

La donna é mobile, Qual piuma al vento—

I listened, gazing upward. The street-sweeper paused, and leaned upon the handle of his broom. The song continued:

Muta d'accruto; E di pensiero.

A grocer's wagon came rumbling along. The postman's whistle sounded. The city was wide awake.

"Another Caruso?" I inquired of the street-sweeper.

"No, no, Signor," he replied, shrugging his shoulders and returning to his task; "but eet ees ze *Italian*, and I am far from I-ta-ly!"

W. M.

A REHEARSAL.

The scene was one of utmost confusion. Some were carrying mops, some brandishing daggers; others were exercising on parallel bars, horse, and other apparatus; and still others were waltzing madly to the music of "Cap'n Kidd and Company." Pirates and damsels—the latter with legs crossed and most of them smoking cigarettes—were awaiting the coming of the coach. At last he came; and as he took off his coat, the whole company assembled, an imaginary curtain rose, and the opening chorus of "Cap'n Kidd and Company" resounded in every part of the gymnasium.

I watched the ubiquitous coach with increasing interest. His directions were even more interesting than the man himself.

"Now, girls, when you come in, don't walk so slow, as if you were playing hookey from the graveyard. Put some snap into it! You know how a girl walks—goes like blazes when she gets started. Now enter ensemble. That's it; twirl your parasols. Oh, for heaven's sake, look feminine! and don't bunch! Don't bunch! Don't bunch! Stop! The more

I tell you not to bunch the closer you crowd together. 'That's better. Now, Sinclair, get busy on your love-song business. And see here, girls; when Sinclair comes round to make love to you, each do something different. Beginning here on the left, No. 1, hang your head; No. 2, stick your finger in your mouth and look bashful; that's fine, couldn't be better! And No. 3, you walk away quickly—no! not that way! For heaven's sake, learn to manipulate those feet; remember you're a girl now. And now No. 4, you stick your nose way up in the air, icy eyebrow fashion. That's it! Fine! Great!"

And before I left, I bought a ticket for the Show.

H. S. S.

A WALK AT SUNSET.

A brisk walk brought us to the park. From the entrance, the hard, black pathway, crowded with people in holiday attire, stretched out to the wooded distance. Night was fast approaching; and the pedestrians, rosy from the cold wind, were hurrying homeward. Black against the vivid crimson of the sky, stood out the tall, bare trees. To the rushing wind, they protested loudly against the intrusion they had borne throughout the day; to the solitude of the approaching night, they waved a welcome; but to us, though we too loved solitude, they shook their heads in menace, crying out against us. Tall, dark, deep, they stood, against the sunset sky. Through their almost empty branches leaped the mighty wind, hurling the leaves at us; and, with every gust, the long dry grass before us rose and fell like a vast snake creeping toward us.

But soon we were among the trees. Beneath them, the dead leaves rose about our ankles. No longer did the great trees menace us; rather they seemed to shelter us, to guard. For

us, they broke the wind; on us, they dropped softly, like a triumphal shower of flowers, their few remaining leaves. Through an opening in the woods, we caught a glimpse of water tinged with colors reflected from the sky. All the glorious shades that sunset brings were blended into one harmonious tint that covered the surface of the lake. All the colors were there, each distinct, yet all shading imperceptably into one another. Then, as the sky darkened with the night, they became fainter, until at last the silver moon arose, and cast a silver band over the deep blue water.

Cold, tired, yet refreshed, we betook ourselves homeward to dream of nature. Again we passed the wintry forest. Again we saw it in the distance. But now it was more silent than before—a spectre clothed in moonlight.

J. A. F.

THE NEW BOSS.

He was just graduated from Yale. Of course, we didn't see much use for an Office Manager—we thought heads of departments were enough. However, on the morning of his arrival, we shook hands with the well-built, athletic young man, telling him how glad we were to have him with us—his father was the president of the company—and then went on in the same old routine. Miss Evans, the stenographer in our department, while arranging the puffs on her head, said she had met Yale men before, and she thought that they were all just perfectly l-o-v-e-l-y.

The office boys, three in number, were very much surprised when he entered the mailing room, which they had a'ways regarded as their own particular property. He remained only a few moments, telling them that hereafter accuracy, punctu-

ality, and regularity, must be given attention, as these qualities were most desirable and most necessary for success. At the first opportunity the boys asked Miss Evans what the "new boss" meant by "punctugarity" and "reguality." Miss Evans replied, as she re-arranged her Merry Widow collar, that she supposed he meant that if they weren't there on time in the morning, they'd have to beat it. The boys were duly impressed by this startling bit of news.

During the day, one of the boys was tying up some packages to be sent by express, and pasting the address label on each package. The new boss, happening to pass, noticed the process, stopped, and remarked that he thought a more limited supply of the mucilage would answer equally well, as it was almost impossible to differentiate what the recipient was to receive—a package of books or some adhesive substance. The boy grinned.

Later in the day, while watching the amount of mail that was sent out by the boys, he observed that cleanliness was next to godliness. When appealed to, Miss Evans twisted the diamond ring around on her finger, and volunteered the information that they had better wash their h-a-n-d-s. All the boys thought this was going some. What was the use of washing hands? They only got dirty again. Going down on the elevator that night, the head office boy said: "Oh, I say, fellows, I guess he's all right, but his 'eddcation' hurts him!"

W. M.

§ II: OF EMOTIONAL EFFECT.

WHATEVER we write with a purpose is, in intention, an appeal either to the intellect of our reader, or to his emotions, or to both. The official scorer of a football game aims to produce a clear, accurate, matter-of-fact record of touchdowns, goals, safeties, and such things. The sophomore, writing home, gives a somewhat confused but unquestionably enthusiastic account of how "our" team won the game. The reporter for the college paper tries to produce a "story" that shall be at once intelligible and alive. The scorer's record is, in intention, intellectual; the sophomore's letter, emotional; the reporter's "write-up," a combination of the two. The scorer does not care, officially, whether he stirs our feelings or not, if only his record is intelligible. The sophomore is careless whether his parents really understand, provided they catch the spirit of the occasion. The reporter, knowing that he must make his readers both feel and comprehend, sets up a standard that is, for most purposes, the best.

We, like the reporter, ought usually to appeal both to the intellect and to the emotions of our readers.

build up the picture for him; but leave him to draw his own conclusion. Then perhaps he will feel the emotion that you felt.

To arouse emotion, therefore, don't be abstract; don't generalize. Be concrete; be specific. Choose your material with this in view. Sensations of sound, taste, odor, touch, you can express concretely. So can you sensations of sight — if they involve movement in time or space. But to express concretely those sensations of sight that involve still-life only, as form, size, position, — this you will find more difficult. Your eye will grasp form, size, position, all at a stroke; but the words that express your sensation must march in single file. Such a bit-by-bit description your reader may grasp intellectually; but he will rarely visualize the whole as a concrete image. Form, size, position, therefore, you would best leave for the artist and the photographer.

Even such material, however, you may sometimes treat concretely. All you need do is to make your sensations march, like your words, in single file. One means to this end is to select from your material those elements, if there be any, that are moving, and then to present those elements in order of time. Another means is to adopt a moving point of view. By either method, you receive your impressions bit by bit, and so can express each bit concretely. The following

description of a student's room, supposedly still-life, utilizes the former method. The latter appears in the second theme, a description of the Williamsburg Bridge at night. In each, despite the subject, the author has succeeded in building up a concrete image, and, with it, has produced an emotional effect.

As I stood on the threshold and looked in, the sight that greeted my eyes was, to say the least, surprising. The room, which, in the morning, I had left in spick span condition, was now the scene of lively wrestling bouts. I watched the squirming masses for fully five minutes before my presence became known. Then something white sailed through the air. I had no time to dodge. I caught it full on the side of the head—a bag of flour. That was the beginning of the real trouble. As if by one accord, the wrestlers rose from the floor and made for me. Escape was impossible. The nearest man had his hands upon me. We clinched and fell. Crack! What was that? The arm of the settee, which stands at the left of the door, had snapped. We rolled over and over. Bing, zing! Something else? Only the chafing dish. On with the fight. The others joined in. As I rolled and twisted on the floor, I caught sight of the flour bag in its frequent aerial passes. Bang!! I knew it would happen. The lamp lay on the floor with the flour bag close beside it. The fight went on. What was that, a knock?

"Come out, you Fresh. Get over to the Gym and rub. On the jump!"

"The tumult and the shouting died." We got up feeling pretty exhausted and foolish for having allowed our effer-

vescent spirits to cause such a childish outbreak. As we went out, the pictures on the wall seemed to mock us, saying,

"What kids; but still they are Freshmen!"

G. L.

THE WILLIAMSBURG BRIDGE AT NIGHT.

The days were now short; and when we started down the East River at six o'clock, it was already dark. The river was inky black. Except the humming of our engines, the only noise was the lapping and splashing of the water against our boat. The only signs of life were a few red and green lights moving up and down the river, and the converging lines of colored beacons stretching along each shore, the upper line steady, the lower one dancing up and down like torches borne by moving men.

But, a long distance ahead of us, a relaxed bow of twinkling lights spanned the black current. As we approached it, the lights rose higher and higher, the bow bent more and more. Presently the intricate crossings of a great steel bridge grew out of the night in dim, lace-like forms. On each shore, the two great towers loomed up; but their tops remained hidden in the night, as if too proud to let men look upon them. The nearer we went, the higher climbed the lights, the coarser grew the lacework. Then, in the water, appeared another arc of lights. They seemed to go deep down under the surface. They danced about, and tried to break out of their chain, but were always drawn back directly under the lights above them.

And now as I looked more closely into the maze of girders, I became aware of other blocks of light, moving along. The hum of life came to my ears. On that great dark river, life

had practically ceased; but up there in the mid-air, the bridge teemed with life. And, as I gazed in wonder, the different sounds came to me distinctly. Yes! from those moving blocks of light came the whirl of wheels and the occasional clang of a bell; but dulling all sounds was a low rumble, like thunder ever so far away.

Although the lights appeared to rise steadily as we approached, they grew brighter and shed a soft white light over our decks. Then they disappeared; and, in place of their brightness on the deck, squares of light and shadow moved across it. Directly above us, the huge girders looked like an arbor of elms overhanging a forest stream, only vastly magnified.

As we sailed on down the river, the arcs of lights again appeared: the one, steady and reaching into the sky, was coming down; the other, dancing, dangling down into the river-bed, was rising. Soon the dancers disappeared; but the steady lights stretched their chain and remained.

J. C. B.

Before proceeding farther, I must ask you to note one thing: that, although all squares are rectangles, all rectangles are not squares. I speak of this because you might otherwise infer that, because emotional material is concrete, therefore all concrete material is emotional. Not only is this not the case, but even that concrete material which is emotional, differs greatly in the degree of its emotionality. If we think not of the material itself but of the words that represent it, we shall find that they may be considered in two

aspects: what they *denote* and what they *connote*. These two verbs and the corresponding nouns, *denotation* and *connotation*, are used in rhetoric in a meaning somewhat technical. Of a word, a sentence, a paragraph, or an entire article, the denotation is its literal meaning evident to all men; the connotation is what it suggests, a suggestiveness that varies, in degree and in content, with the reader. Take, for example, the two words "strike-breaker" and "scab." Their denotation is identical; but the latter, used by a member of a labor union, connotes his hatred of the man in question, while the former, used by an employer of labor, connotes his approval. Now it is this connotation, this suggestiveness, either in the word or in the thing itself, that gives to the word or to the thing its power of emotional appeal. To stir the feelings we must rely not on concreteness merely, but on concreteness that is connotative.

To make clearer a matter so abstract, let me offer a further illustration. What is the denotation, the literal meaning, of the familiar line,

"They also serve who only stand and wait"?

Its denotation is evident to all; but what of its connotation? What, for example, does it connote to you? If you know by whom, and under what circumstances it was written, the line should connote much to you.

It brings to your mind the poet Milton. You recall how, in his youth, he devoted his life to study and to poetry; how, not yet thirty, he produced what are still accounted four of the most exquisite poems in our literature; and how he hoped ultimately to write some greater poem, some work "that the world would not willingly let die." You remember his brilliant tour abroad, his further studies and his growing fame; and then, just as he seemed prepared for his great work, you remember how the war in England called him home. You remember how he served his country with his pen; how, as a result, his sight began to fail; how the physicians warned him to desist, and he refused; how his blindness became absolute. And you remember how he lived to see his great patron dead, his cause disowned, all for which he had labored overthrown, and himself in hiding for his life, friendless, penniless, blind, with his great poem, that poem which he hoped the world would not willingly let die, still unachieved. And you remember then his *Sonnet on his Blindness*:

When I consider how my light is spent
Ere half my days in this dark world and wide,
And that one talent which is death to hide
Lodged with me useless, though my soul more bent
To serve therewith my maker, and present
My true account, lest He returning chide,
"Doth God exact day-labour, light denied?"

I fondly ask. But Patience, to prevent
That murmur, soon replies, "God doth not need
Either man's work 'or his own gifts. Who best
Bear his mild yoke, they serve him best. His state
Is kingly: thousands at his bidding speed,
And post o'er land and ocean without rest;
They also serve who only stand and wait."

That is the "connotation" of that line for you. But I remember something more: a student at the Harvard Summer School, who concluded with that line his theme on the waiters in a Cambridge restaurant. And I remember, too, the wrath of the instructor and the class thereat. *That* is a part of the connotation of the line for me. Henceforth, I share it with you.

In your next theme of observation, I suggest that you aim at some emotional effect. To this end, you should be, so far as possible, connotative; that is, you should utilize the suggestive power of words. To aid you in this attempt, I append a few examples.

CHLOE.

When to the dance sweet Chloë goes,
With most demure propriety
She bears herself; you'd ne'er suppose
That she her charm insidious knows.
Yet, ah! how fatal can she be!

Her bodice sinuous fascinates;
The potency of symmetry
In her perfected, captivates.
The poetry of motion she
(Goddess divine!) impersonates.

Although all innocence is she,
Unconscious of her shoes petite,
Ofttimes a swirl of lingerie
Spurned by a pair of twinkling feet
Reveals an ankle fair to see.

Her bosom her sweet modesty
Keeps almost hidden. In her hair
Cupid has slyly tucked a snare.
From her clear eyes one liquid glance
Can men entrance like alchemy.

For me, unlucky! never she
Reserves her smiles especially.
Yet everything is as God wills.
Who wins her, prince at least shall be;
He'll need be prince — to pay her bills!

S. V. D.

A DISCORDANT NOTE.

It was a warm summer evening. My newly made friend had been showing me the sights of New York all the afternoon. I followed him when he jumped off the Broadway car, crossed the street, made a sudden turn, and passed through a rather unpretentious doorway. What a contrast to the noisy and crowded thoroughfares of the city! Here

was a garden brilliantly lighted, flowers and clinging vines in profusion, a small orchestra playing a popular medley; little tables were being rapidly filled by the guests, and the waiters were hurrying to and fro. Eureka Garden! Rightly named — excellent, my friend, excellent!

After we were comfortably seated and our order had been given, I realized that the "garden" was merely a transformed back-yard; the food would probably be indifferently served; the tables were most uncomfortably close together; and our neighbors were smoking very bad cigars. However, I was at peace with the world. We touched elbows with American citizens of all nationalities, each nationality drinking its own favorite beverage. Yet everything was quiet and orderly, and dominated by a spirit of peace and contentment. This was perhaps their only opportunity to get a glimpse of bright flowers, the moon, and the blue sky — a short interim between days of toil which do not vary.

All the while the orchestra played: sometimes a popular tune, a selection from a well-known Italian opera, a German lied perhaps — the representatives of each nation applauding their own particular music. The moon came from behind a cloud; and a faint breeze fanned our cheeks. A sudden hush seemed to fall upon the merry-makers. We had finished eating, and were smoking our cigars and gazing idly through a veil of smoke. Softly upon the breeze there floated the sweetest music I ever heard — faint, then louder, then softly dying away. The very words seemed to be spoken:

"Way down upon the Suwannee River,
Far, far away."

The music ceased. I applauded. From one dimly lighted

corner of the garden, I heard a faint hand-clap, as if it were almost an echo of my own. That was all. The fine old melody fell on foreign ears. The garden suddenly grew distasteful to me. The wine was sour. I tossed the cigar aside. Quickly paying our bill, we passed out—foreigners in our native land!

W. M.

THE PALISADES.

To morning's fire, yon Palisades present
The cold impassiveness of centuries.
No tempest shakes their calm; no ecstasies
Of Spring can make their frowning rock relent,
And smile accord to Nature's blandishment.
They chill the landscape with dread mysteries
Of buried ages, carved in running frieze
By the sharp stroke of ruthless element.—
Sometimes, when sunset's crimson splendor pours
Along that glorious bas-relief, I see
Huge figures stand out from the living rock,
Like Titans grimly watching out the course
Of æons, while their patient majesty
Is safe from lightning, flood, and earthquake
shock.

H. M. L.

JOAN OF ARC.

"What is to be thought of *her*?" Thomas De Quincey asks the question; and Bastien Lepage answers it in his painting, "Joan of Arc listening to the Voices." In the dooryard of a rude cottage, the ordinary plaster and thatch cabin of the French peasant, stands a girl. At her right, a three-

legged wooden stool lies, overturned, on the ground beside a wooden reel, on the which the yarn is half unwound. A soft early summer haze covers the dull green background, and grays the indistinct trees. In the midst of this homely setting, the slender, undeveloped figure of Joan compels the eye. Her short, homespun skirt, falling in straight, scant folds about her, does not conceal her bare feet. The coarse bodice, opening low on her young throat, is as barren of grace in line as it is devoid of beauty in color. One strong, large hand hangs by her side in a gesture of utter hopelessness; the other, reaching out in eager, imploring protest, shows on the thumb her badge of toil, a leather pad to protect her tender skin from the harsh pricking of the yarn. This is the picture, so far, of an ordinary peasant girl, weary, perhaps of her daily task.

Look higher. Who is this girl whose eyes blaze with triumphant joy, yet are heavy with unendurable anguish? Far, far beyond, she gazes, with dilated, terror stricken eyes; yet longing unspeakable for the future that she dreads is written in every line of her face. Dimly glorious above her head floats Saint Michael with his great sword; beside him, Saint Catharine smiles proudly from out the folds of her banner. But Saint Margaret crouches, her averted face buried in her hands, as though she already saw the Maid's soft hair and virgin bloom blackened by the fires of Rouen.

At the end of the hall, turn for a final glance. The reel and the stool fade away; trees and cottage mingle in a faint, indistinct blur. Only the figure remains, a peasant girl with outstretched hand, whose eyes burn with the ecstasy of victory, yet are old with the foreknowledge of pain, and burdened with a bitter woe.

M. E. T.

I'm dreaming tonight — my eyes are wet ;

Trifling things.

I'm blowing to you, from my cigarette,

Fragrant rings.

And you, whose dear face fills my dreaming,

Know you this :

Each ring contains a simple jewel —

Just a kiss,

F. M. S

§ III: OF INTELLECTUAL EFFECT.

IF IT be desirable to cultivate one's sense for the concrete, so is it desirable to develop one's powers of generalization. Equally important with the ability to see, is the ability — and the inclination — to think. Indeed, for our immediate purposes of theme-writing, the thoughts, the opinions, of the writer, should be as valuable a source of material as are his observation and experience. And yet, how few of us ever really think. To how many of us apply the lines of the popular opera¹ of thirty years ago:

I always voted at my party's call,
And never thought of thinking for myself at all.
I thought so little they rewarded me
By making me the ruler of the Queen's Navee.

To how many of us apply the lines of Kipling's *Tomlinson*:

"This I have read in a book," he said, "and that was told to me,
And this I have thought that another man thought of a Prince
in Muscovy."

¹ Gilbert and Sullivan; *H. M. S. Pinafore*, 1878.

At all events, Professor George Pierce Baker of Harvard, best known to us as the author of the text-book on argumentation, once wrote an elaborate magazine article upon the proposition that college students do not think; and here am I, a college instructor, illustrating, by my very frequency of quotation, the fact that even teachers do not always trouble to do their thinking for themselves. I would not, however, as does Professor Baker, insist that among college men thinking is unknown. If I did, I would not now discuss the subject. I incline rather to the opinion that the college man, at least during the opening week of the freshman year, does occasionally think. If, therefore, he were sufficiently encouraged, there might be some hope for him.

To think for one's self, however, at least after the first few days of college life, is by no means easy. Nowhere is public opinion so conservative; nowhere is the old tribal instinct, the insistence that the will of the individual shall conform to the will of his fellows, more absolute; nowhere are "customs" and "traditions" more intolerant. Rare indeed is that philosopher who, while yielding outwardly the assent that he finds inevitable, is able to preserve within him an independent mind. I am not surprised that Professor Baker found few thinkers in his junior class.

But despite this difficulty, indeed the more because of

it, you and I are bound to maintain and to strengthen our own individuality. Life may be too brief for us to think out all of its problems for ourselves; but we may at least think out enough of them to avoid that attitude of mind which accepts a statement merely because the text-book or the instructor says so, or because college tradition or student opinion says so. We may conform; indeed, it is only through the conformity of large bodies of men, that the work of life is done. But we must distinguish between non-thinking conformity and conformity from conviction. What has all this to do with literary material, with material for themes? That writer will count for most in this world, who embodies in his work his own self-wrought convictions.

To the writing of such themes, I now desire you to turn: to themes that state what you think on some subject, and why you think so; to themes that, to distinguish them from "themes of observation," we may call, for convenience, "themes of comment;" to themes in which the desired effect is intellectual.

To produce an intellectual effect, particulars must be generalized; facts must be interpreted. This is the meaning of my statement in a previous section, that for intellectual treatment we must rely largely upon the abstract. In the exact sciences, for example, the important principles are expressed in formulæ com-

posed of symbols: the most intellectual material in the most abstract form. This is the significance of the rule that I shall presently lay down, that, as a basis and a test of unity, the central thought of an article should be expressed as a proposition. To produce an intellectual effect, the first requisite is — thought.

Abstract thought, however, is both dry and unconvincing. We may understand it; but it often leaves us sceptical. Take, for example, the theme I quote below. It is well organized, and well expressed; it leaves no doubt as to its meaning. Yet are we convinced that what it says is true? What is it that we seek in it and do not find?

“LOVE’S LABOUR’S LOST” AND “A MIDSUMMER NIGHT’S
DREAM.”

The working days of the great dramatist, William Shakspeare, may be divided into four parts, each part extending over a period of several years. These four divisions, while overlapping to some extent, are quite clearly separated from each other by the kind and character of his work, and his ever increasing ability as a dramatist. The first of these divisions was a period of apprenticeship extending from about the year 1586 to 1594. In this article I purpose to show Shakspeare’s growth as a dramatist during this period, by drawing some comparisons between two of his comedies: one, *Love’s Labour’s Lost*, written at the beginning of the period; and the other, *A Midsummer Night’s Dream*, written at the close of the period. *Love’s Labour’s Lost* is one

of Shakspeare's earliest plays, written at the opening of his period of apprenticeship; and during the following three or four years he made such a marked growth in ability that it is apparent even to the casual reader. *A Midsummer Night's Dream* is superior in every way, but principally in plot, in characters, and in humor.

The plot of *Love's Labour's Lost* was original with Shakspeare and was such a one as a youth would be most likely to devise. It is simple in construction, and lacks that element of struggle between contending forces that gives strength to a plot. To be sure, there is some slight effort on the part of the king and his courtiers to keep from breaking their vow to avoid all intercourse with women for a period of three years; but it is not enough of a struggle to be dignified by that name. *A Midsummer Night's Dream*, on the other hand, has a plot that is complicated in structure and that fully exhibits the wonderful creative imagination of the author. The different parts—the wedding of Theseus and Hippolyta, Oberon and Titania's quarrel, the flight of the two pairs of lovers, and the rehearsal of the mechanics—are so beautifully interwoven that they seem necessary to each other, and together form a plot which goes far towards making this one of Shakspeare's greatest dramas.

The characters of *Love's Labour's Lost* show more than anything else the youth and inexperience of the author. They consist of King and Queen, lords and ladies, and the time-honored curate, schoolmaster, constable, and clown. But one and all, regardless of station or title, they use the same courtly language and show the same brilliancy in repartee. Even Costard, the clown, and Moth, the page, show in their conversation a shrewdness and learning rivaling that of the

king himself. In short these characters have little, except name and sex, to distinguish one from another. In *A Midsummer Night's Dream*, however, we have a variety of characters, from the king to the humblest laborer, each truly representing the station in life which is his. The king is grand and stately; the lovers are hasty and passionate; the mechanics are simple and unskillful and rude. And, in addition, we have those tiny creatures of the fairy world, depicted for the first time in this play. They add greatly to the charm and beauty of the play, and prove the broadening genius of the author.

Both of these plays are rich in humor; but even in this point *A Midsummer Night's Dream* shows its superiority. The humor of *Love's Labour's Lost* is almost too plentiful. The play is a rapid fire of jokes from beginning to end. There is, however, a sameness about the jokes which soon becomes tiresome; and the reader wonders if there is ever to be an end to this nonsensical play upon words, this blaze of wit, this striving after logical precision in conversation. There need be no fear of monotony, however, in the humor of *A Midsummer Night's Dream*. Here we have humor of almost every variety. Puns, jokes, ludicrous tricks, and absurd situations, combine to furnish enjoyment of which the reader can hardly grow weary within the limit of five short acts.

In plot, in characters, and in humor, *A Midsummer Night's Dream* excels *Love's Labour's Lost*. It is superior in other ways; but a comparison of these three characteristics is sufficient to show that, in the few years which intervened between the writing of the two plays, Shakspeare made a wonderful growth in ability as a dramatist.

F. C. H.

Now this is an excellent piece of work; yet there is one thing wanting. What is it that this essay lacks? Concreteness. Not concreteness for its own sake, but concreteness as a means to an end. Take this sentence for example:

Puns, jokes, ludicrous tricks, and absurd situations combine to furnish enjoyment of which the reader can hardly grow weary within the limit of five short acts.

If you have read the play of late, your memory may supply the illustrations; but if not, how much does this abstract statement mean to you? Does it convince you? Indeed, are you quite sure you know just what it means? For that matter, do you care? One concrete illustration would have been worth pages of abstract assertion. Here for example, is another treatment of this very play, mere random jottings, but in one respect, both more clear and more convincing: it supports its abstract statements with concrete illustrations:

NOTES ON "A MIDSUMMER NIGHT'S DREAM."

Delightful music, beautiful costumes, exquisite stage effects, wholesome humor, and a throng of graceful chorus-girls and children, characterize *A Midsummer Night's Dream* as presented by Mr. Goodwin at the new New Amsterdam Theatre. Surely if Shakspeare could have seen his play thus supported by the music of Mendelssohn and by the theatrical effects of

modern stage-craft, he would have said that for once an adequate representation had been approximated. In one or two respects, the play disappointed me. I had hoped that—as is the case in Stephen Phillip's *Ulysses*—the actor's oral rendering would lend an added beauty to the blank verse; but Theseus' hounds are more melodious when I read the passage in silence to myself; the attempt to be dramatic spoiled its poetry. Other passages, to my mind, were injured by being sung rather than recited; the effect was pretty in itself, but had they been recited to the accompaniment of soft music, they would still have gained this daintiness without sacrificing their poetic beauty. But in spite of these blemishes, the presentation was, even as an embodiment of Shakspeare's thought, a very acceptable interpretation.

The first thing that impressed me was the fact that the setting is Hellenic, not Mediaeval. For the critical modern audience, this is perhaps necessary. We know our Homer and our Gayley's *Classic Myths*, and we are somewhat familiar with Greek art and architecture, customs and costumes. But to Shakspeare, as to Chaucer, Theseus "Duke of Athens" was a mediaeval lord; and the former made him hear an interlude with as little compunction as the latter made him preside over a tournament. Theseus the hero of Attica may, in Shakspeare's mind, have married the Queen of the Amazons; but he was conceived of as closely related to the Frank Duke of Athens that fought at Crecy. If however, we are content to abandon the Shakspearean point of view, we must admit, I think, that both costumes and scenery gain much from the change, and that the Greek setting proves especially acceptable as an excuse for festive processions and religious ceremonies.

The scenes in which Bottom and his comrades participate

proved extremely laughable — and withal, wholesome. In the presentation of the interlude the acting added much: the Wall forgot to hold out his fingers at the proper time; Pyramus bent his tin sword double, and had to straighten it before he could stab himself; the Prologue then carried off the sword, and when Thisbe needed it she had to go and get it; both proved very lively corpses; and the finishing touch was given by the Man-in-the-Moon's little dog, who pulled vigorously at the lion's tail, and barked at the most tragic moment.

But best of all were the fairy scenes. In the darkened woodland, each bush and flower and giant toadstool was aglow with colored lights. Among these, swarmed the fairies: lithe, gauzy-winged forms, queer little gnomes with piping, four-year-old voices, strange fluttering creatures flying overhead. When Puck started to

“ . . . put a girdle round about the earth

In forty minutes,”

he sprung lightly into the air and, skimming high, disappeared among the branches. When Oberon and Titania had made their peace, they departed in like manner, in a chariot borne aloft by dragon-flies. And all this was to the witchery of moonlight and of fairy music.

Then, when the Interlude before the Duke was over, when the lovers had retired and the lights were out, then, through the distant entrance among the Ionic pillars came a twinkling as of fireflies. With it came a fairy song; and, as the tiny people tripped and circled, the veined marble columns grew rose and flame colored until, from base to capital, they were all aglow; and, between them, the floor burned iridescent beneath the fairy feet.

At length, still singing softly, they passed out. The rosy color slowly died from floor and pillar. No light remained except, beside the door, the twinkling fireflies in Oberon's crown. Then these, also, vanished, and the curtain fell.

The point that I wish you to observe is exemplified especially in the second half of the second theme: in order to make clear and convincing the abstract topic-sentences, they have been amplified by means of concrete material. The extent to which concrete material is used is the principal difference between the second theme and the first.

Concreteness, however, is not the only point of difference. The material is not only concrete but connotative; and, as a result, the passage is not only more clear but more interesting. It appeals not only to the intellect but to the emotions. And this emotional appeal, though not an end in itself in literature of thought, is highly essential as a means, if our thought is to be made effective. The occasions when literature of thought can dispense with all emotional appeal, are rare. If we would be read, we should combine emotional appeal with intellectual. In themes of comment, therefore, just as in themes of observation, we should resort to connotation.

In the themes that follow, pick out the passages that are, for you, connotative, suggestive:

BEFORE THE LIBRARY.

At silent midnight, when the faint far moon
Silters thy sacred portals, thou dost seem
An apparition from the Past—a dream
Of Roman might and Attic beauty, soon
Like these to fade. But when the golden noon
Affirms thee real, steadfast, and supreme
Above my passing life, I then must deem
Myself a shadow, grateful for the boon
O Temple! of thy massive guardianship.
Yet thou art not immutable; slow Time
Shall sadden all thy beauty to decay
And shatter thy strong pillars: but the grip
Of wistful memory shall hold for aye
Deep in my soul thine image—still sublime!

H. M. L.

AN EXERCISE IN INTERPRETATIVE CRITICISM.

A recent study of the life and poetry of John Greenleaf Whittier has made upon me a profound impression. This feeling that has come over me is one of sudden personal enrichment. I have discovered and now possess, as an object of delightful contemplation, a man of such unselfish, benevolent disposition, and one so near to the people, that he is to me like some new found acquaintance, thoroughly satisfying because of his inmost nature. In Whittier, I have before my mind's eye a man whom I am sure I should have liked to meet, and who, I am convinced, would have received me as an acquaintance and honored me with his confidence. He comes to my mind as a great and good man, as a noble soul, of whom the American people should be proud, and through whom they have been enriched.

I am charmed by his unselfish life lived for others: for the negro, whom he believed to be terribly wronged by the institution of slavery; for the woman-suffragists and other advocates of women's rights, whose cause he advocated; for the struggling writers he befriended; for the common people whose life he depicts; for the Quakers in whose creed he warmly believed.

I am charmed by his poems, which give me inspiration and touch me as the writings of poets accounted greater do not. The vision that I have of Maud Muller, the thrill that I experience as I see in my mind's eye the old gray head of Barbara Freitchie, the picture of the little old schoolhouse and of the girl who said "I hate to go above you," the feeling that comes to me when I read "Ichabod,"—all these I hope never to lose. They make me love the Quaker poet.

I am charmed, too, by his real democracy and by the simplicity that never left him when fame came. I love to see him sit on a barrel and talk to the men in the village store; and I rejoice in his reply to that society woman who asked him to discuss with her the subjective and objective: "Madam, I do not know anything about either."

And finally, I am charmed by his religion — that quiet piety that ever kept his eye turned toward the "Inner Light" and caused him to write:

I know not where His islands lift
Their fronded palms in air;
I only know I cannot drift
Beyond His love and care.

W. S. H.

"MONSIEUR BEAUCAIRE."

The scene is laid in Bath in the eighteenth century. A young Frenchman of birth and condition, masquerading as Monsieur Beaucaire, a gambler by profession, quietly confronts the Duke of Winterset with the indubitable evidence of the latter's rascally methods at cards; and as the price of his silence, he demands that Winterset stand sponsor for his entrée into the society of Bath, as the Duc de Chateaurien.

This dramatic opening sets the pace of the entire story; a story which fairly clutches us, so strong is its hold on our interest. Not only is the setting romantic, but the action of the whole narrative, carried on as it is in the conversation of the main characters in the very words once used by the wits and beaux of the period, takes us back to that stately time. It was a time when men settled their differences with the thrust of a rapier, as did Beaucaire; a time when men spent their endeavors in the winning of a rose, not in the mad pursuit of fortune; a time when women were content to bestow the rose, and to be the stake in the game of love.

The characters are so human they seem to vibrate with life. The craftiness and jealousy of the Duke of Winterset, contrasted with the gay yet tender bearing of Beaucaire; the dazzling beauty of Lady Mary Carlisle; the amiability of Mr. Molyneux; the devotion of the Frenchman's servants—all make a picture that does more than charm the intellect: it delights the heart.

At the climax of the story, when the one-time Monsieur Beaucaire is proclaimed to Lady Mary Carlisle, to the Duke of Winterset, and to his "six large men," as His Highness, Prince Louis Philippe de Valois, Duke of Orleans, Duke of

Chartres, etc., etc., and cousin to His Most Christian Majesty, Louis the Fifteenth, King of France, our sympathy is almost equally divided between the Beauty of Bath and Monsieur Beaucaire. Almost, but not quite, however; for while we feel pity for the Lady Mary, too blind to discern the noble heart that beat beneath the coat of the so-called barber, we feel a deeper sympathy for the prince in his sad comprehension of the fact that to the beautiful lady he has worshipped, "live men are jus' — names."

C. L. H.

PHOEBE.

At Phoebe's eyes, I, raptured, gaze,
A humble bard. To sing her praise
 These modest verses I indite.
Yet how can I do justice quite
With hackneyed rhyme or silly phrase?
Each sigh with my heart havoc plays,
And yet I'm smitten with delight
 At Phoebe's sighs.
But when her form my eye surveys,
I weep, — for lovely Phoebe weighs
 Three hundred pounds: no fairy sprite.
And I, alas, gaze in affright
 At Phoebe's size.

N. L.

THE TWO RACES OF MEN.

Truly, as Charles Lamb has said, all men fall into two classes: "the men who borrow, and the men who lend." College students may also be thus divided; and usually the

things that the borrowers, the great race, take, are completed note-books. The lenders are even as the dust under their feet. To protest is useless. And from this reason—from the fact that the borrowing of a note-book is so easy—arises the supremacy of him who borrows. He is, from this cause, a prominent man in his class. No worker may ever know the fame of the leader of men. Only the borrower has time for the numerous duties of the leader. He alone can attend every dance and every jollification. While the poor worker spends all his time in his room, studying, writing, completing the fatal note-book that inevitably places him in the class of lenders, the borrower is out seeing the latest show, attending a ball or a dinner, or painting the town red. He can go out every night and stay out all night if he wishes. He has no cares. Why should he worry when in three hours he can copy the note-book which the lender has taken a month to complete? The latter may squirm and try to escape, but he is helpless. The borrower never fails to obtain the note-book that he needs. Then, a few hours' work, and he is all up to date and ready for another month of revelry.

What a joyous, carefree existence this is! Who would not enter upon it rather than the miserable one of the leader! Ah, he who is about to choose should hesitate. The borrower's existence is glorious while it lasts, but he is exposed to a scourge which passes the lender by unharmed. Twice each year a human sacrifice is demanded by that new Minotaur, the Examination. He who is chosen is never seen again by his fellows. His fate is shrouded in mystery. All that is known is, that he has been, and now is not. This sacrifice is always picked from the band of borrowers. The lender is entirely free from fear. And the worst of it is, that there is

no hope of the arising of a second Theseus to free the path of the borrower of its only obstacle.

D. C. N.

We are not worthy to be sons of thine,
Fair Alma Mater; for we yield consent
To things ignoble, and our force is spent
On worthless triumphs. We bedeck thy shrine
In fading laurel, while the fire divine
Burns low upon an altar unbesprent
With wine of sacrifice; and, self-content,
We suffer thy pure worship to decline.—
Lift our unworthiness toward greater love
Fervent yet without clamor. Help us keep
The sanctuary holy wherein dwells
Thy living spirit: and with hearts above
Things trivial, in thy beauty let us seek
That source of truth whence inspiration wells.

H. M. L.

For your next exercise, I suggest that you attempt a theme of comment, "what you think on some subject, and why you think so." Think — for yourselves; and use your thought as material for your theme. This material, however, is, in its last analysis, abstract. Undiluted, it would make too strong a dose. To your abstract material, then, add an abundance of concrete illustration. This, if well chosen, should make your theme clear and convincing. But not all concrete

material is interesting; and to make your thought effective it ought to stimulate the attention; in other words, your theme should appeal not only to the intellect but, in some way, to the emotions. The means to this end, as we have seen, is connotation; emotions are most stirred not by what our words state but by what they suggest. Thought; concreteness; connotation: this is the formula for your theme of comment. *Pax vobiscum.*

CHAPTER II.

THE THEORY OF COMPOSITION.

§ I: PRELIMINARY DEFINITIONS.

COMPOSITION is the act, process, or art, of combining elements to form a whole; it is also the whole resulting from this act. Specifically, as in the phrase "English Composition," it is the act, process, or art, of combining words, sentences, paragraphs, into larger literary units; also, the literary unit thus resulting. A theory of English Composition, therefore, is a statement of the principles governing the purposeful combination of these elements.

In order to present to you with clearness the theory of composition that is the subject of this chapter, I purpose, in this opening section, to present and illustrate a few preliminary definitions. I desire, first, to remind you that, with respect to material and to effect, all literature falls roughly into two classes: intellectual literature, or literature of thought; and emotional literature, or literature of feeling. I desire,

secondly, to recall to you the distinction between denotation and connotation, and the fact that the former is the basis of intellectual effect, the latter, of emotional effect. And lastly, I desire to define the principal terms that I shall use in discussing the theory of composition — Unity of Effect, Unity of Material, Mass, or Emphasis, and Coherence — and to formulate the principle of Unity of Effect.

First, then, let us consider the two-fold classification of literature with respect to material and to effect, the classification of literature as either (1) intellectual literature, literature of thought, or (2) emotional literature, literature of feeling. The first of these, intellectual literature, is literature that appeals primarily to the understanding; the second, emotional literature, is literature that appeals primarily to the feelings. The one is addressed to the head, the other to the heart. If a geometrical demonstration were accounted literature, it would be, in its material and its intended effect, an excellent illustration of the literature of thought. If a college yell could be accounted literature, it would be, in material and in effect, an equally good illustration of the literature of feeling. In literature, however, such pure examples as these are far from frequent. True literature results, rather, from a union of the two elements. We are able, however, to distinguish liter-

ature of thought, in which the material and the effect are chiefly, though not wholly, intellectual, from literature of feeling, in which the material and the effect are primarily emotional. Thus, in almost any of the tales of Poe — for example, *The Masque of the Red Death* — emotional element is supreme; in most text books, however, — books on English composition, for example, if they be literature — the material and the intended effect are primarily intellectual. Poetry, however, affords, in both classes of literature, simpler illustrations. We enjoy the opening lines of Coleridge's *Kubla Khan* chiefly for their appeal to our emotions; the thought they convey is unimportant:

In Xanadu did Kubla Khan
A stately pleasure-dome decree,
Where Alph the sacred river ran
Through caverns measureless to man
Down to a sunless sea.

Emotional also is the function of the lines from Tennyson's *Princess*:

Myriads of rivulets hurrying thro' the lawn,
The moan of doves in immemorial elms,
And murmuring of innumerable bees.

And surely, even more absolutely emotional are the verses of that delightful professor of mathematics, "Lewis Carroll:"

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves,
And the mome raths outgrabe.

On the other hand, the appeal of Pope's *Essay on Criticism* is primarily intellectual:

In words, as fashions, the same rule will hold;
Alike fantastic, if too new, or old:
Be not the first by whom the new are tried,
Nor yet the last to lay the old aside.

Even in these examples, however, we notice that neither the intellectual nor the emotional element exists wholly apart from the other: there is an appeal to the feelings even in the highly intellectual verse of Pope; and there is an appeal to the thought in the emotional passages quoted from Coleridge and from Tennyson; yes, and even, also, in the seeming nonsense of Lewis Carroll's *Jabberwocky*. Our distinction, therefore, is merely between literature that is primarily intellectual and literature that is primarily emotional.

This distinction between intellectual literature and emotional literature, brings us directly to the second distinction that we planned to make, that between denotation and connotation; for it is through deno-

tation and connotation that we produce our intellectual and our emotional effects.

These two terms, denotation and connotation, I have defined already in my opening chapter; but as the distinction is somewhat technical, it will bear repeating. Of a word, a sentence, a paragraph, or an entire article, the denotation is its literal meaning evident to all men; its connotation is what it suggests, a suggestiveness that varies in degree and content with the reader. For example, the number twenty-three denotes the sum of two tens plus three units; a denotation understood by all. Of late, however, for reasons not evident to philologists, the word twenty-three has acquired, in the minds of some, a connotation — a connotation such that, when I arranged last year a course in English for *deficient* freshmen, the appropriate designation for the course was “English 23.”

Since these terms, denotation and connotation, are so important, let us give them still fuller illustration. I shall have to tell you a little story by the way; but I am sure you will willingly pardon the digression. At a certain “down-east” college there is a professor of mathematics known to the undergraduates as “Buck.” He has the reputation of conditioning more freshmen than any other man in college. He has the reputation, also, of having been a mighty athlete, in

his time, a "varsity" oarsman, in fact, in the days when that little "down-east" college used to win against Cornell. He still has the reputation of being passionately fond of outdoor sports — canoeing, hunting, fishing — and of maintaining a lively interest in undergraduate athletics. Between fear and admiration, the freshmen are prepared to believe almost anything concerning "Buck." To them the nick-name denotes a certain professor in mathematics; and at the same time it connotes all sorts of awesome things.

Soon after the opening of the college term, the freshmen begin to hear the upper-class men inquiring casually whether "Buck's" celebrated trotter "Triangle" has been entered for the races at the county fair. Soon the posters are out; and, sure enough, on some of them, among the other entries, appears in inconspicuous type the name of "Triangle," to be driven by the professor of mathematics. A rumor gets about the campus that, on the afternoon of "Triangle's" appearance, the students are to be granted a half-holiday; and that, through the kindness of the professor, students who apply at the library will receive admission tickets free of charge. Presently the professors all announce suspension of lectures on the eventful afternoon. The rumor seems confirmed. The half-holiday proves sufficiently genuine; but as for the free tickets, they, like "Triangle" himself,

are never seen. When the proverbially unwary freshman applies at the library for his tickets, the assistant at the loan-desk refers him to the treasurer's office; the treasurer refers him to the director of the gymnasium; and so on, until at last the freshman begins to understand that Buck's ticket office is a myth. For him the name "Buck" has acquired a further connotation.

One afternoon in the winter of 1895-6, a college class descended upon the metropolis for its Junior Banquet; and as the students marched up to their hotel, what should greet their sight, above the window of a rail-road ticket broker, but the sign: "BUCK'S TICKET OFFICE." Can you imagine what those words connoted to that college class? Can you imagine the emotional effect produced? Can you imagine what happened to that sign-board when that class went home that night? If so, you will begin to understand what rhetoricians mean by the connotative power of words.

In the spring of 1896, the Honorable Thomas B. Reed, speaker of the House of Representatives, was candidate for the Republican nomination for president. Naturally, the Boston papers "featured" him in their Sunday editions; and to this end, one of them dispatched to the little "down-east" college, a photographer to obtain pictures of Reed's college room. Next Sunday, from the front page of the pictorial

section, stared out the sign: "BUCK'S TICKET OFFICE." On the first train Monday morning, came its owner and a deputy sheriff. But "Buck's Ticket Office" again proved to be a myth. Since that spring day, however, the words "Buck's Ticket Office" have had for some of us, still further connotation. They suggest to us not merely the outworn joke upon the freshmen, but also the discomfiture of the railway ticket broker. They possess, therefore, a double connotation.

Now it is this connotative power of words, this suggestiveness that clusters around a phrase, that makes possible what we have termed the literature of feeling. State, if you can, in matter-of-fact prose, the substance of the lines of Coleridge's *Kubla Khan*. Does such a paraphrase possess the emotional power of the original? Does it not differ from the original in more than rhyme and meter? Or again, what is it that makes so appealing the lines from Tennyson:

Myriads of rivulets hurrying through the lawn,
The moan of doves in immemorial elms,
And murmuring of innumerable bees.

In what does that subtle suggestiveness consist? Partly in the adaptation of sound to sense: the liquid l's; the moaning of the vowels; the murmuring of the m's and n's. Partly also in the sense itself: the mem-

ories and the imaginings that the lines arouse. Both form and substance suggest more than they directly name; they connote more than they denote; they make us feel more than we understand. Again, the *Jabberwocky* illustrates merely the same thing carried to extreme. The words "brillig," "slithy," "borogoves," "outgrabe," and all the rest, have so little denotation that they convey no thought at all; their intellectual appeal is almost nil; but if, reading aloud these nonsense verses, you can remain unconscious of an emotional appeal, it must be because your powers of emotional response are, in this line, undeveloped. For most readers, young or old, the connotative, the suggestive, power of these lines is great. Pope on the other hand, aiming at intellectual effect, relies chiefly upon denotation, specific statement:

In words, as fashions, the same rule will hold;
Alike fantastic, if too new, or old:
Be not the first by whom the new are tried,
Nor yet the last to lay the old aside.

This passage is nothing if not clear; but it appeals so little to our feelings that some people wonder whether it be poetry at all. Would not a paraphrase express its entire content? Assuredly: for its method is denotative, not connotative; it concerns itself only with the literal meaning. In short, then, if your

desired effect be intellectual, look sharply to the denotation of your words, your sentences, your paragraphs, your wholes; if your desired effect be emotional, look sharply also to their connotation.

I trust that, by this time, I have made clear two points: (1) That literature may be divided broadly into two classes, the intellectual and the emotional; (2) That intellectual effect in literature is produced through denotation, and emotional effect through connotation. I pass then to the third topic of this introductory section: a definition of the terms Unity of Effect, Unity of Material, Mass, or Emphasis, and Coherence, and a formulation of the principle of Unity of Effect.

The purpose of any act of composition, whether that composition be musical, pictorial, or literary, is to reproduce in a receiving mind, a something already existing in a conceiving mind. In the latter, this "something" is the composer's material; in the former, it is an effect produced. A musician, a painter, or an author, having in his mind certain thoughts and feelings that constitute his mental image of, (let us say), a beautiful spring morning, endeavors so to compose this material that the effect produced upon those who hear his music or see his picture or read his description, shall be, so far as possible, the same as the image that was in his own mind; in other

words, he strives to make his material and his effect identical.

If this be the purpose of the act of composition, we shall not be far astray in defining the theory of English Composition as a statement of the method by which we may produce from given literary material its appropriate intellectual and emotional effect. We, as writers, have certain thoughts and feelings that we desire to convey to our readers. By what method can we bring about this thought-transference? How shall we so compose our material as to produce not some other impression but the precise effect intended? To answer, if possible, this question, to explain, in an elementary way, the theory of English Composition, is the purpose of this chapter.

This theory of English Composition I must base upon the statement of the purpose of composition assumed above. If a writer has no purpose to produce some particular effect, it is of course immaterial by what method he proceeds, or, indeed, whether he proceeds at all. If, however, he has this purpose, if he has some definite material to express, some definite effect in mind to be produced, then, in that very fact, he has the basis of a working rule, of a fundamental principle, indeed: the principle of Unity of Effect.

Unity of Effect, whether you think of it as a principle of composition or as a quality of composition,

includes three principles or qualities which you have doubtless known under the names Unity, Mass (or Emphasis), and Coherence. Unity, as you have used the term before, has meant to you either the quality of oneness or the principle by which that quality is obtained. Mass, or Emphasis, has meant to you either the principle that the important elements be most conspicuous, or the quality or condition resulting from the observance of this principle. Coherence has meant to you either the principle that the interrelation of parts be unmistakable, or the quality or condition of their being thus related. You have been accustomed, therefore, to say of a composition either that it possessed unity, or that it conformed to the principle of unity; either that it possessed mass, or emphasis, or that it conformed to the principle of mass, or emphasis; either that it possessed coherence or that it conformed to the principle of the same name. In short, each of these terms has had for you a twofold meaning.

The term "Unity," however, contains a far more serious ambiguity. Take, for instance, the definition of Professor Barrett Wendell: "The principle of unity concerns the substance of a composition: every composition should group itself about one central idea." The second half of this definition is in scope by no means identical with the first. For a com-

position to group itself about one central idea, the composition must not only possess unity of substance, but it must also be well massed and coherent. Mass and coherence, however, are matters not of substance but of form, and therefore fall outside the first part of the definition, that the principle of unity concerns the substance. In short the term "unity" has been used by Professor Wendell and by all of us in a double sense: in a broad sense, it has meant singleness of effect; in a narrow sense, it has meant oneness of material. Unity in the sense of singleness of effect, has included unity, mass, and coherence, three terms co-ordinate only when "unity" is used in its restricted sense.

To avoid this ambiguous use of the one term "Unity" I purpose to introduce two terms: "Unity of Effect" and "Unity of Material." "Unity of Effect" I shall use as a term inclusive of the three principles or qualities previously named: "Unity of Material," "Mass," or "Emphasis," and "Coherence." In other words I hold that unity in the broad sense of singleness of effect is a quality depending as much on form as on substance; and that, therefore, it includes the qualities of Mass and Coherence as well as the quality of Unity of Material. The material as it exists in the writer's mind, may have perfect unity both of thought and feeling; and yet, unless the

writer expresses this material with the greatest care, his reader may receive anything but that singleness of impression, the precise effect intended. For example, he may so misarrange the elements essential to the desired effect that they will seem totally unrelated; or, though they be in logical order, he may so neglect to call attention to their relation, that a casual reader will fail to notice it. In other words, the writer may fail to produce singleness of effect, not through any lack of unity of material but through lack of what might be called one of the two elements of Unity of Expression, namely, Coherence. Or again, he may devote so much space to some minor point in his material, that the reader may overlook the point really essential; or he may, by placing this minor point in a conspicuous position, as first or last, create an impression equally misleading: and here again the writer will fail to produce Unity, singleness of effect, not through lack of Unity of Material but through lack of the other of the two elements of Unity of Expression, namely, Emphasis.

Let me re-express this three-fold nature of Unity of Effect — Unity of Material, Emphasis, Coherence — by means of an analogy. Let us suppose that a jeweler has been taking a watch to pieces; that he has, spread out before him, all the elements of its complicated mechanism, all of them but no more.

Thus taken apart, the watch still possesses unity of material; but in the mind of a bystander this litter of springs and wheels produces no singleness of effect. What is lacking? Coherence, for one thing. The parts must be properly arranged and screwed together. Emphasis for another. The hands and dial must be so placed that they will readily catch the eye. When these changes have been made, when the watch possesses not only unity of material but unity of expression, i.e., mass and coherence, then only will the bystander realize its unity; then only will he receive a "singleness of impression, the precise effect intended." So it is in literary composition: Unity, in the broad sense of singleness of effect, includes (1) Unity of Material; (2) Mass, or Emphasis; and (3) Coherence.

The content of this section I may now summarize as follows: (1) All literature may be classified according to its material and its intended effect, as intellectual or emotional. (2) If the intended effect be intellectual, its method should be denotative; if the intended effect be emotional, its method should be connotative. (3) Unity of Effect includes Unity of Material, Mass, or Emphasis, and Coherence. Now if we compare the last of these propositions with the first and the second, we see: (1) That Unity of Material appears to be divisible into Intellectual Unity and Emotional Unity;

Mass or Emphasis, into Intellectual Mass or Emphasis, and Emotional Mass or Emphasis; and Coherence into Intellectual Coherence and Emotional Coherence. (2) That if we regard these principles or qualities from the point of view not of the effect but of the method of obtaining the effect, we may substitute, for the foregoing terms, the names: Denotative Unity, Mass, and Coherence, and Connotative Unity, Mass, and Coherence. Finally, since Unity of Material is a matter of limitation and Mass and Coherence are matters of expression, we may sum up the Principle of Unity of Effect as follows:

The material must be so limited in the conceiving mind and so expressed to the receiving mind, as to produce in the latter a singleness of impression, the precise effect intended.

§ II: UNITY OF MATERIAL.

UNITY in the sense of singleness of effect, depends, first of all, upon Unity of Material. Since material is of two kinds, intellectual and emotional, it will be convenient, as noted a little while ago, to consider Unity of Material under two corresponding heads: (1) Intellectual Unity, or Unity of Thought; and (2) Emotional Unity, or Unity of Feeling. Since both the intellectual and the emotional element are present in every piece of literature, that piece of literature ought, of course, to possess both intellectual unity and emotional unity. For the purpose of this discussion, however, it will be clearer to consider each separately: to examine intellectual unity as the guiding principle in literature of thought, and emotional unity as the guiding principle in literature of feeling.

First, then, let us examine Intellectual Unity as the guiding principle in literature of thought; let us rephrase the general principle of unity so that it shall state merely the principle of intellectual unity. The general principle we have previously stated thus: The material must be so limited in the conceiving mind,

and so expressed in the receiving mind, as to produce in the latter a singleness of impression, the precise effect intended. For our present purpose, however, we are concerned only with the first division of this principle, the limitation of the material; and, moreover, with only so much of the material as is intellectual. Provisionally, therefore, we may restate the principle as follows: The material must be so limited in the conceiving mind as to produce in the receiving mind a singleness of logical impression, the precise intellectual effect intended. If we accept this provisionally as a statement of the principle of intellectual unity, our next concern is to discover what we mean by "singleness of logical impression, the precise intellectual effect intended." If we stop to consider this matter we discover that this "logical impression," this "intellectual effect," this something which is to be transferred from author to reader, is, when reduced to lowest terms, what we might call the author's "central thought;" that if the reader gets this central thought—the thought, the whole thought, and nothing but the thought—then, as regards the intellectual as distinguished from the emotional effect, the author has achieved his purpose. Our provisional statement of the principle of intellectual unity, we may now restate as follows:

The Principle of Intellectual Unity concerns the

intellectual limitation of the material. The material must be so limited intellectually as to present, without extraneous matter, yet complete, the author's central thought.

But what is the nature of this "central thought"? How are we to make use of it in limiting our material? The answer to these questions, the actual working test for unity, is perhaps the most important single point in the entire theory of composition. The point is this: the central thought of the material as it exists in the conceiving mind, consists inevitably of two parts: (1) that of which the author intends to assert something — his logical subject; and (2) that which he intends to assert concerning it — his logical predicate. Thus, in Burke's *Speech on Conciliation*, his subject — that of which he is thinking — is "the best method of dealing with America;" his predicate — what he thinks about it — is that it "is conciliation." All his speech is to deal with this central thought; not "the best method" alone, nor "conciliation" alone, but the sum of these two terms, a subject plus a predicate. Moreover, the moment that he expresses this central thought in words, our analogy of "subject" and "predicate" becomes a reality. A thought requires for its expression a complete sentence, subject plus predicate; the author's logical subject is expressed as a grammatical subject, his logical predi-

cate is expressed as a grammatical predicate. The result is an expression of the central thought in the form of a complete declarative sentence, which we call the Proposition. If the central thought be thus once expressed, the remainder of the task is easy: the writer has but to include or to reject material according to whether or not it contributes to the amplification of this basal sentence. In short, the test for unity of thought is the Proposition.

If the writer really has a definite thought to express, he will have no difficulty, after a little practice, in applying this test. The length of the article is immaterial: editorial paragraph or two volume novel — if it conveys to the reader a definite unified thought-impression it will be found reducible to a single sentence. The kind of composition, also, is immaterial: argument, exposition, narration, description, — to whatever extent the intellectual element, as distinguished from the emotional, be present, this intellectual material, so far as it goes, has its central thought and may be summed up in a proposition.

To illustrate this statement that, in any piece of literature, regardless of length or kind, if the piece produces a definite, unified, intellectual effect, the intellectual element in its material is reducible to a proposition, let us examine a few familiar books taken at random from the reading required for entrance to

college. In argumentative writing, the main thought stands out clearly: Burke says in so many words:

The best method of dealing with America is conciliation.

In exposition, too, the proposition, although perhaps not so formally expressed, is entirely apparent: Macaulay's *Essay on Milton* shows that

Milton was great as a poet and as a man.

In narrative, the proposition is usually not expressed; but nevertheless it is there: Scott relates that

Ivanhoe, having undergone many dangers—the tournament, the captivity, and the trial by combat—obtained his father's forgiveness and the hand of Lady Rowena.

And George Eliot tells how

Silas Marner, having lost faith in God and man, regained it through his love for a little child.

The same rule applies to narrative in dramatic form. The plot of *Macbeth* reduces to

Lord and Lady Macbeth, having attained the crown by crime, suffered just punishment.

Even the complex plot of the *Merchant of Venice* may be readily unraveled, and each of its three interwoven stories summed up in a proposition:

Bond Story: Antonio, who, because of his bond to Shylock and the reported loss of his ships, believed himself about to die by the hand of the Jew, was, by the wit of Portia, saved from death and restored to fortune.

Casket Story: Bassanio, by choosing the right casket, won the hand of Portia.

Ring Story: Bassanio, accused by Portia of giving her ring to some woman, found that the judge to whom he had given it was Portia in disguise.

Finally, even description — for even the most emotional type of literature has its intellectual element — reveals, though deeper beneath the surface, an underlying proposition, a test without which the writer must often have included material fatal to unity of effect. Long pieces of pure description are rare in literature, but, in the list we are studying, there are two descriptions excellent for our purpose, *L'Allegro* and *Il Penseroso*. For both of these poems the materials were selected by Milton from the same field, yet neither contains so much as a suggestion that violates its unity:

The cheerful man finds joy in a day of happy emotion; yet, in study and thought, the pensive man finds equal joy.

These illustrations show that, if the author's material really possesses unity of thought, its central thought may be expressed as a proposition. Conversely, if *all*

the material can be summed up in a proposition that expresses the central thought, we may rest assured that the material possesses logical unity — unity of thought.

If, however, the writer starts out without a proposition, if he tests his material only by a subject, not by a subject plus a predicate, he is not likely to produce any one clear impression upon his reader; that is, his composition will lack unity of thought, singleness of intellectual effect. A subject, a mere term, is but a point in space: through it, innumerable straight lines may be drawn; but how many of them will have the same direction? Why, then, because two thoughts start from the same subject, should we assume that their courses are identical, their destinations common? Take for example the topic, "Compulsory Attendance at Chapel." This typical theme-subject suggests numerous lines of thought: that compulsory attendance (1) promotes college spirit, (2) fosters irreverence, (3) gives the public a favorable impression of the college, (4) has long been abolished at certain institutions, (5) should not be required of Hebrews and Roman Catholics, (6) provides an opportunity for daily worship and religious meditation, (7) increases a student's acquaintance with his class-mates, (8) develops the esthetic nature through the influence of music and beautiful surroundings, (9) gives oppor-

tunity daily for the student mass-meeting on the steps, and weekly for singing the College Hymn, (10) conduces to regularity, (11) is frequently a great hardship to commuters, and (12) is a bore. All these thoughts bear directly upon the subject "Compulsory Attendance at Chapel;" yet, if all were included in an article, what singleness of effect could be produced? No matter what the purpose of the writer, one or another of these various thoughts would lead astray his reader. Yet which of them violated the unity of effect could never be learned merely by reference to the subject. To resume our figure, the lines of thought must pass not only through one point, the subject, but also through a second point, the predicate; the test of unity of thought is a proposition, not a term.

The moral of all this discussion of Unity of Thought is this: when you are gathering your thoughts together to write a theme, be sure not only that you have something to write about — a subject — but also that you have something to write about it — a predicate. Express this "subject plus predicate" as a declarative sentence. Use this proposition as a test for your material: select whatever amplifies this proposition; reject everything unnecessary to its amplification. Above all things, remember that your central thought is this proposition, not a mere term. Such a topic in sen-

tence form need not be used as a title; indeed, except in argumentative writing and occasionally in exposition, it need not be embodied in the theme' at all. But in the writer's mind at least, the topic must be a sentence not a subject; otherwise the parts of the article will be like the spokes of a wheel, joined at the hub indeed, but no two extending in the same direction. An article written upon a subject is a handful of powder burning ineffectively upon the pavement; an article written upon a subject plus a predicate is that same handful of powder forced, by the cartridge and the rifle-barrel, to expend its energy in a single direction. Be sure that your theme has definite aim. To attain this end, express your central thought as a proposition.

From this discussion of Intellectual Unity and of attaining it through limiting the material intellectually by means of a proposition, let us turn now to the second division of Unity of Material, namely Emotional Unity. To this end, let us first recall our general statement of the principle of unity of effect, and then rephrase it to apply merely to that part of the principle near at hand. The general principle of unity of effect is this: The material must be so limited in the conceiving mind and so expressed to the receiving mind as to produce in the latter a singleness of impression, the precise effect intended. Again we are con-

cerned only with the limitation of the material, but this time with its emotional limitation. We may therefore phrase it thus: *The Principle of Emotional Unity concerns the emotional limitation of the material.* The material must be so limited in the conceiving mind as to produce in the receiving mind a singleness of emotional impression, the precise emotional effect intended. *The material must be so limited emotionally as to present, without extraneous matter, yet complete, the author's central feeling.*

This central feeling or dominant mood in emotional material consists, like the central thought in intellectual material, of two parts (1) that concerning which something is felt — a subject; and (2) that which is felt concerning it — a predicate. Theoretically, therefore, the central feeling is reducible to a proposition; and in handling material in which the emotional element dominates, such a statement of the mood will aid not a little in obtaining the emotional unity desired. In composing a short-story, for example, our intellectual proposition may so summarize the plot that from it any one of our acquaintances could amplify that central thought into an entertaining story; but unless they all agreed to use not only the same intellectual proposition but also the same emotional proposition, then the moods, the central feelings, of their several versions of the story might be utterly unlike. Whenever,

therefore, the emotional element in our material is large, especially in those narratives and descriptions in which emotional effect is even more important than intellectual effect, it is profitable to test the unity of feeling by expressing the dominant mood as a proposition.

We should recognize, however, that this expression can be only approximate. We may express the central feeling of some gruesome tale of Poe's by such a proposition as, "These circumstances (naming them) were uniquely horrible." But we realize instantly that such a proposition does not express the central feeling of a story with the same completeness that an intellectual proposition expresses a central thought. Such an intellectual proposition as "The best method of dealing with America is conciliation," will of itself produce in the mind of the reader the effect intended. The reader thinks, so far as he goes, the precise thought of the author. But such an emotional proposition as "These circumstances were uniquely horrible," does not of itself produce the effect of horror; nor would a proposition that summed up the plot itself, produce this emotional effect. No matter how definite we make the emotional proposition, we cannot hope to produce in the reader the feelings that it names. The emotional effect of any piece of literature depends on details rather than on generaliza-

tions, and on what is suggested, connoted, rather than on what is specifically said. To express these suggestions in words, and these details in formal summaries, is to throw aside, therefore, their real source of emotional power. It is an attempt to express feelings in terms of thought, an attempt that cannot be wholly a success.

Somehow, however, by means of an emotional proposition or without one, we must give our themes unity of feeling, of mood, of spirit. We must recognize the emotional effect at which we aim, define it for ourselves as best we can, and then add material or reject it as may be necessary to the realization of our purpose. This does not mean that, to produce our emotional effect, we may not use a combination of diverse methods; it does not, for example, forbid Shakspeare to heighten the tragic effect of his play of *Hamlet* by introducing the comic scene of the Grave-Diggers. It means merely that we should recognize definitely the effect to be produced, and so select our material as to gain this particular emotional effect.

Before passing from this first section, Unity of Material, to my second section, Mass, or Emphasis, let me sum up the discussion to this point. The Principle of Intellectual Unity, I have said, concerns the intellectual limitation of the material. The material must be so limited intellectually as to present, with-

out extraneous matter, yet complete, the author's central thought. Similarly, the Principle of Emotional Unity concerns the emotional limitation of the material. The material must be so limited emotionally as to present, without extraneous matter, yet complete, the author's central feeling. These two principles, however, are but different aspects of a single principle, the Principle of Unity of Material. Let us combine them, therefore, in a single statement. Perhaps the following will serve our purpose. If so, it will provide us with both summary and conclusion.

The Principle of Unity of Material concerns the intellectual and the emotional limitation of the material. The material must be so limited as to present, without extraneous matter, yet complete, the author's central thought and central feeling. This is the first essential to singleness of effect.

§ III: MASS, OR EMPHASIS.

FOR Unity in the sense of singleness of effect, the first essential, as I have pointed out in Section II, is Unity of Material. The second essential, as I now purpose to explain, is Mass, or Emphasis. As a quality, Mass may be defined as "prominence of the important parts." This prominence is produced, broadly speaking, in two ways: (1) By placing the important parts in conspicuous positions; (2) By expanding the important parts to greater length. The first is a matter of arrangement; the second of proportion. The principle of Mass, or Emphasis, may therefore be expressed as follows:

The Principle of Mass, or Emphasis, concerns the expression of the material with respect to the relative prominence of its parts: the material must be so arranged and so proportioned as to present the several elements of the thought and feeling in their true relative importance.

This principle we will now apply, first to the production of intellectual effect, then to the production of emotional effect.

Intellectual Mass, Intellectual Emphasis, is divisible

into two heads: (1) The arrangement of the parts; (2) The proportioning of the parts. Each of these heads, moreover, is further divisible into two: (1) The arrangement or proportioning of the central thought; (2) The arrangement or proportioning of the parts that amplify the central thought. On this basis let us proceed to our discussion.

The first requisite of Intellectual Emphasis is, that the central thought be placed conspicuously. In general, whether it be in an entire article, in a group of paragraphs, in a single paragraph, or in a single sentence, the conspicuous positions are the beginning and the end. Evidently, then, the central thought expressed as a proposition or topic-sentence, should be placed first, or be placed last, or be divided between the two. The first of these three arrangements, namely, to state the proposition in the introduction of the article, or to place the topic-sentence at the beginning of the paragraph, is, in exposition and argument, not at all unusual. Nor is it unusual to save the central thought until the end: that is, to place a topic-sentence last in its paragraph, or to express the proposition of an article in its conclusion. Really, however, although it sounds most artificial, it is the third arrangement—namely, to divide the proposition between the two positions—that we use most often. The important parts of the

proposition are its subject and its predicate. The former we usually embody in some sentence near the opening of the article; the latter in some sentence near the close. Do we not all of us demand that the opening sentences of a book or of a magazine article shall tell us definitely of what the author is to write, his subject; and that the closing chapter or paragraph shall summarize that which the author had to say about it, his predicate? One and all, we instinctively demand that for intellectual effect, the main thoughts shall be massed at the beginning and the end: that the introduction shall really introduce, not spar for time; and that the conclusion shall actually conclude. And if we will but investigate the usage on this point, we shall find that the authors whom we most enjoy and respect do, in fact, conform to this demand: they begin and end with thoughts that deserve distinction.

The advantage of placing the main thought first or last, or of dividing it between the two positions, is well exemplified in the following passage from the third chapter of Macaulay's *History of England*. In this group of paragraphs, the first is devoted to a statement of the subject, *the population of England in 1685*; the last, to a statement of the predicate, *was between five millions and five million five hundred thousand*. Each individual paragraph, moreover, opens with a sentence that contains the paragraph-

subject, and ends with a sentence that contains either the paragraph-predicate or the entire topic-sentence. By thus placing the important thought in the conspicuous position, Macaulay contributes materially to singleness of intellectual effect.

One of the first objects of an inquirer who wishes to form a correct notion of the state of a community at a given time must be to ascertain of how many persons that community then consisted. Unfortunately the population of England in 1685 cannot be ascertained with perfect accuracy. For no great state had then adopted the wise course of periodically numbering the people. All men were left to conjecture for themselves; and, as they generally conjectured without examining facts, and under the influence of strong passions and prejudices, their guesses were often ludicrously absurd. Even intelligent Londoners ordinarily talked of London as containing several millions of souls. It was confidently asserted by many that, during the thirty-five years which had elapsed between the accession of Charles the First and the Restoration, the population of the city had increased by two millions. Even while the ravages of the plague and fire were recent, it was the fashion to say that the capital still had a million and a half of inhabitants. Some persons, disgusted by these exaggerations, ran violently into the opposite extreme. Thus Isaac Vossius, a man of undoubted parts and learning, strenuously maintained that there were only two millions of human beings in England, Scotland, and Ireland taken together.

We are not, however, left without the means of correcting the wild blunders into which some minds were hurried by

national vanity, and others by a morbid love of paradox. There are extant three computations which seem to be entitled to peculiar attention. They are entirely independent of each other: they proceed on different principles, and yet there is little difference in the results.

One of these computations was made in the year 1696 by Gregory King, Lancaster herald, a political arithmetician of great acuteness and judgment. The basis of his calculations was the number of houses returned in 1690 by the officers who made the last collection of the hearth money. The conclusion at which he arrived was, that the population of England was nearly five millions and a half.

About the same time, King William the Third was desirous to ascertain the comparative strength of the religious sects into which the community was divided. An inquiry was instituted; and reports laid before him from all the dioceses of the realm. According to these reports the number of his English subjects must have been about five million two hundred thousand.

Lastly, in our days, Mr. Finlaison, an actuary of eminent skill, subjected the ancient parochial registers to all the tests which the modern improvements in statistical science enabled him to apply. His opinion was that, at the close of the seventeenth century, the population of England was a little under five million two hundred thousand souls.

Of these three estimates, framed without concert by different persons from different sets of materials, the highest, which is that of King, does not exceed the lowest, which is that of Finlaison, by one twelfth. We may, therefore, with confidence pronounce that when James the Second reigned, England contained between five million and five million five

hundred thousand inhabitants. On the very highest supposition she then had less than one third of her present population, and less than three times the population which is now collected in her gigantic capital.

The second requisite of Intellectual Emphasis is, that the arrangement of the intellectual divisions be such as to make the most important most conspicuous. Of the several logical divisions of an article, of a paragraph-group, of a paragraph, or of a sentence, the most important should if possible come first or last. Especially is it important that the end be strong. Put not your weakest point last; avoid anti-climax.

This principle is well exemplified in the passage just quoted from Macaulay. In the body of the extract, he names, in successive paragraphs, three computations of the population of England in the late seventeenth century. Of these three, the most important for his purpose are those of King and Finlaison, the former because it is the highest estimate, the latter because it is the lowest. Of the two, that of Finlaison is the more important for his purpose, because it was made by a statistician of repute in accordance with the most modern methods. Evidently, then, of these three computations, that of Mr. Finlaison, as most important, should be mentioned last; and that of Gregory King, as next in importance, should be mentioned first. And this, we see, is indeed the

arrangement chosen by Macaulay. He begins and ends with thoughts that deserve distinction.

The third requisite of Intellectual Emphasis is, that the central thought receive most space. Not only must the central thought be placed conspicuously, first or last, but it must be made still more conspicuous by iteration. Emphasis through iteration results from the repetition of the important thought at intervals, with little or no change of wording. Thus may be emphasized the proposition of the entire article, the group-proposition of a group of paragraphs, or the topic-sentence of a single paragraph. An historic example of this is the oft-reiterated phrase of Cato the Elder: *Delenda est Carthago!* But we need not go back so far for our examples. In a recent inter-collegiate debate on the expediency of delegating to a national commission the power to fix a maximum freight rate, perhaps the most effective speech of the evening, certainly the speech most easily remembered, was one in which the speaker — in showing how such a commission would remedy the “three specific abuses of the rate-making power as exercised by the railroads today: excessive terminal charges, discrimination by agreement, and discrimination in favor of the railroad company’s own subsidiary company” — concluded his discussion of the remedy of each of these abuses and of each phase of each abuse, with the

same unvarying phrase: "Again the rights of the individual shipper have been protected!"¹

Such iteration of the important thought may be introduced in various ways: best, perhaps, in transitions between the divisions of the discourse or, occasionally, in the form of a summary. I am using both devices frequently throughout this chapter. To a reader, the device is of material aid; it is even more useful to a hearer. "If, therefore, you have a point to make with an audience, tell them you are *going* to make it; tell them you *are* making it; tell them you *have* made it: and perhaps they will see that the point is there."

The fourth and last requisite of Intellectual Emphasis is, that the intellectual divisions be proportioned according to their logical importance. This emphasis through amplification results from the addition of any pertinent material. Particulars in description and narration, examples and analogies in exposition, additional proofs in argument — all these, and other materials enable us to extend the important divisions of the thought over a greater space, and thus to make them more conspicuous. We must not, however, confuse this amplification with verbosity. The former implies more thought, more material; the latter implies

¹C. A. Tonsor, Jr., N. Y. U., '07; April 10, 1906.

nothing save more words. Clothe your logical skeleton with flesh. But let it be real flesh. An inflated wind-bag contributes nothing to emphasis.

By placing the proposition first or last; by placing the important facts conspicuously; by reiterating the proposition; by amplifying the important parts; in short, by arrangement and proportion: thus may we produce Intellectual Mass, Intellectual Emphasis. By these same four methods, may we obtain Emotional Mass, Emotional Emphasis. The material must be so placed and so proportioned as to present its several parts in their relative emotional importance.

The first requisite of Emotional Emphasis is, that the words expressive of the central feeling be placed conspicuously, first or last. This is well exemplified in one of the selections that I quote in the Appendix: Poe's *The Masque of the Red Death*. Notice especially its opening and its closing paragraph. Does not the former express, both denotatively and connotatively, the emotional subject—that of which something is to be felt? And does not the latter express, at least connotatively, the emotional predicate—that which is to be felt about the subject? Indeed, may we not take the last sentence of the closing paragraph almost as a connotative emotional proposition?

The "Red Death" had long devastated the country. No

pestilence had ever been so fatal, or so hideous. Blood was its avatar and its seal — the redness and the horror of blood. There were sharp pains, and sudden dizziness, and then profuse bleeding at the pores, with dissolution. The scarlet stains upon the body, and especially upon the face, of the victim, were the pest ban which shut him out from the aid and from the sympathy of his fellow men. And the whole seizure, progress, and termination of the disease were the incidents of half an hour.

* * * * *

And now was acknowledged the presence of the Red Death. He had come like a thief in the night. And one by one dropped the revellers in the blood-bedewed halls of their revel, and died each in the despairing posture of his fall. And the life of the ebony clock went out with that of the last of the gay. And the flames of the tripods expired. And Darkness and Decay and the Red Death held illimitable dominion over all.

I would not go so far as to insist that the opening and the close in literature of feeling should always be devoted to a connotation of the emotional subject and of the emotional predicate. But surely this is true: for emotional effect we should begin and end with material that emotionally deserves distinction. Our opening should be something that will catch and hold the attention of the reader. Dumas, for example, opens his *Les Trois Mousquetaires* with a description of the good citizens of Meung all hurrying to

a fight, the occasion of which he does not explain till later. Our conclusion, likewise, should, if possible, stir our reader's feeling to its depths. A familiar example is the emotional climax expressed in the final chapter — yes, and in the final paragraph and final sentence — of Thackeray's *Henry Esmond*. And in both of these examples — the opening of *The Three Musketeers* and the conclusion of *Henry Esmond* — you are to notice, first, that the conspicuous position is assigned to material that is concrete and connotative; and, second, that this concrete, connotative material is selected not merely to be interesting, not merely to stir the feelings, but to rouse interest of a particular kind, to produce, in short, the precise emotional effect intended; that the most important material has received the most conspicuous position.

This rule is so often violated in college themes, that, having stated it affirmatively, I shall now state it negatively: Do not begin or end an emotional theme with an abstract or general statement. If such material is necessary, hide it away inside; don't give it a conspicuous position. The preparatory-school notion that every composition should begin with an "introduction" and end with a "conclusion," and that each should state the substance of the theme in general terms, is false. The principle applies only to exposition and to argument, not to all four kinds

of composition; and it does not always apply to the two kinds here named. The conspicuous position at the beginning and at the end should be reserved for the material that deserves distinction. In exposition and argument, this material may be a generalization, an appeal to the intellect of the reader; but in description or narration the important material must be concrete and connotative, for it must appeal to his emotions. In writing therefore, for emotional effect, present immediately your concrete, connotative material; and when you have finished, stop. If, like Poe, you can connote your emotional subject in your opening and your emotional predicate in your conclusion, then, unquestionably, you begin and end with what emotionally deserves distinction.

The second requisite of Emotional Emphasis is that the arrangement of the emotional divisions be such as to make the most important most conspicuous. Among several co-ordinate divisions of an article, of a group of paragraphs, of a paragraph, or of a sentence, the most important, emotionally, should if possible come first or last. In emotional composition even more than in intellectual composition, we should above all things avoid anti-climax. The successive elements should be increasingly connotative. For illustration of this, I must refer you to *The Masque of the Red Death* in the Appendix.

The third requisite of Emotional Emphasis is, that the central feeling receive most space, through iteration. Notice, in Poe's *Masque of the Red Death*, how the symbols that connote the feeling are repeated again and again. The hangings of the seven chambers, their stained glass windows, the light streaming from the tripods, the sable chamber, the clock of ebony with its awesome stroke, the blood-stains, the Red Death itself, all reiterate the same emotional theme: "And now was acknowledged the presence of the Red Death. He had come like a thief in the night. And one by one dropped the revellers in the blood-bedewed halls of their revel, and died each in the despairing posture of his fall. And the life of the ebony clock went out with that of the last of the gay. And the flames of the tripods expired. And Darkness and Decay and the Red Death held illimitable dominion over all."

The fourth, and last, requisite of Emotional Emphasis is, that the emotional divisions be proportioned according to their emotional importance. Amplify the important parts by the addition of concrete, connotative material. But be sure that the material thus added really strengthens the emotional effect. We all remember how often Scott, in *Ivanhoe*, fails to hold our attention because he amplifies the wrong part; because, in other words, he gives us the stone of

exposition when we ask the bread of narrative. If he did not offset these long passages of explanation by means of those magnificent masses of action, the chapters devoted to the tournament and to the siege of Torquilstone, we should throw down the book in weariness. When we can write as delightfully as Sir Walter, our readers will pardon in our style worse faults than his. Meanwhile, we shall do well to avoid at least one of his errors, by observing this principle of emphasis through proportion. Apportion your space according to the emotional value of your material. Condense uninteresting matter, however necessary. Amplify most that which emotionally deserves distinction.

A summary of our discussion of Mass, or Emphasis, is now in order. Intellectual Emphasis may be obtained by placing the central thought in the conspicuous positions, first or last; by placing the most important thought divisions in the conspicuous positions, first or last; by giving to the central thought most space, through iteration; and by giving to the most important thought-divisions most space, through amplification. In like manner, Emotional Emphasis may be obtained by placing the central thought first or last; by placing the most important emotional-divisions first or last; by iteration of the central feeling; and by amplification of the most important emotional

divisions. In short, the principle of Mass, or Emphasis, concerns the expression of the material with respect to the relative prominence of its parts: the material must be so arranged as to present the several elements of the thought and feeling in their true relative importance.

§ IV: COHERENCE.

COHERENCE, the third essential to singleness of effect, may be defined as "interconnection of parts." If the material is to give the reader that singleness of impression, the precise effect intended, then not only must the chief parts be "so placed as readily to catch the eye," but, to borrow another phrase from Professor Wendell, "the relation of each part of a composition to its neighbors should be unmistakable."¹ To this end, three means are at our service: (1) Arrangement; (2) Phrasing; (3) Expressed connection. By arrangement, I mean the presentation of the thought or feeling in its appropriate order; by phrasing, I mean the use of parallel construction, — as in this sentence — the expression of similar thoughts or feelings in similar forms; by expressed connection, I mean on a large scale the use of introductions, transitions, summaries, and on a smaller scale the use of connecting words and phrases. The Principle of Coherence, therefore, I formulate as follows:

¹ Barrett Wendell: *English Composition*, p. 103.

The Principle of Coherence concerns the expression of the material with respect to the interconnection of its parts: the material must be so arranged, so phrased, and so connected, as to present the several elements of the thought and feeling in their true interrelation.

Let us consider first the application of this principle for intellectual effect, and second, its application for emotional effect.

To obtain Intellectual Coherence through arrangement is, in theory, very simple. For example, to bring related thoughts into juxtaposition, we may, in narrative, arrange our material in order of time; in description, in some order based on the relative position of the things described; in argument, in some order based on the logical relations of the thought — from cause to effect, from proof to proposition, or from proposition back to proof. In exposition, indeed, we may chance to use almost any of these arrangements. This is true not only of the arrangement of paragraphs and paragraph-groups in the composition as a whole, but also of the arrangement of sentences within a paragraph, and of words and phrases within a sentence. A shifting of the paragraph arrangement or an inversion of the sentence order will frequently bring together thoughts that are related. In this effort to determine and then to keep the best arrangement, a written plan, or outline, is often of great service;

but this subject I reserve for a future chapter. The point to be remembered is, that intellectual coherence depends largely upon finding and maintaining a natural arrangement.

For this arrangement, the psychological basis, I suppose, is nothing else than that familiar pedagogic principle, the Herbartian theory of apperception. A new fact has no meaning for us, unless we can assimilate it into a system of previously familiar facts. A statement of the changes in the foot-ball rules means nothing to a person unfamiliar with the game as previously played. He can interpret the new knowledge only by means of the old. In presenting new material, therefore, we should start with something already familiar, and, bit by bit, add the unfamiliar, in such an order that the receiving mind may possess after each addition the precise "apperceiving mass" that is necessary for the assimilation of the next bit of material.

To obtain Intellectual Coherence through phrasing, that is, through the use of parallel construction, is a trick not difficult to acquire, yet strangely neglected by many modern writers. All that is necessary is to recognize the similarity of thought-elements that are co-ordinate, and to phrase them in similar grammatical constructions; and, on the other hand, to recognize the dissimilarity of thought-elements that are not co-ordi-

nate, and to avoid phrasing them in similar constructions. Note, for example, how easily we grasp the interrelation of the parts in the following passage from Professor Wendell:

These principles of composition, you will remember, are three: The first, the Principle of Unity, concerns the substance of a composition: every composition should group itself about one central idea. The second, the Principle of Mass, concerns the external form of a composition: the chief parts of every composition should be so placed as readily to catch the eye. The third, the Principle of Coherence, concerns the internal arrangement of a composition: the relation of each part of a composition to its neighbors should be unmistakable.¹

For further illustrations of this method, you may turn to almost any passage in this chapter. In my effort to be absolutely clear, I have used the device of parallel construction to an extent unpardonable for any purpose less didactic. Often, indeed, I have been deliberately grotesque. I hope, however, that this palpable artifice has served its purpose. It has shown you, I hope, what parallel construction is. I do not fear that you will ever overuse it.

To obtain Intellectual Coherence through expressed connection, is again a matter of technique — a matter

¹ Barrett Wendell: *English Composition*, p. 96. Copyright, 1891, by Charles Scribner's Sons. Quoted by permission.

of technique well worth our study. Its use in sentence structure, I need not here discuss; but its use in compositions larger than the sentence, namely in paragraphs, paragraph-groups, and entire articles, I shall consider under three heads: (1) Devices appropriate to the beginning of a composition; (2) Devices appropriate to its progress; (3) Devices appropriate to its close.

At the beginning of a composition in which the desired effect is intellectual, whether the composition be an entire article, a paragraph-group, or a single paragraph, we may strengthen the intellectual coherence by the use of any or all of three devices: (1) We may state the subject of the composition; or (2) We may state its central thought as a proposition or topic-sentence; or (3) We may state the plan of our discussion, that is, we may summarize it in advance. The device of stating the subject at the opening, is illustrated in the paragraph just above. That paragraph is the first of a group dealing with the subject of intellectual coherence through expressed connection; and therefore, as the introduction, it may appropriately state the subject of this group. The same device is illustrated on a smaller scale in the present paragraph. This paragraph is to discuss the subject of devices appropriate at the beginning of a composition; and this subject is appropriately stated in

the opening sentence. The second device, that of stating the proposition at the opening, is not illustrated in the paragraph above. Of course, the group of paragraphs has its proposition; but to state it at the opening happens, in this instance, to be of no advantage. This device is, however, illustrated in the present paragraph. The first sentence as far as the colon is the paragraph-proposition, or topic-sentence; and its presence at the beginning of the paragraph contributes materially to paragraph coherence. The third device, that of stating the main heads, or divisions, of the discussion, is illustrated in both the paragraphs we are considering. The first of the two, states in its closing sentence the plan for the paragraph-group it introduces; the second states its own plan in the latter clauses of its opening sentence. This second paragraph, therefore, illustrates all three of the devices that it purports to discuss: statement of subject; statement of proposition; statement of plan: all devices for obtaining intellectual coherence at the beginning of a composition.

In the progress of the composition, that is, in connecting paragraphs or groups of paragraphs, the devices for Intellectual Coherence are (1) Transitional paragraphs; (2) Transitional sentences. Between paragraph-groups, it is not unusual to devote an entire paragraph to making the transition from one division

to the next. Such a paragraph will refer back to the subject of the preceding group, announce the subject of the group to follow, and state definitely the relation between the two. This device is well exemplified in the following paragraph from Burke's speech on Conciliation :

These, Sir, are my reasons for not entertaining that high opinion of untried force by which many gentlemen, for whose sentiments in other particulars I have great respect, seem to be so greatly captivated. But there is still behind a third consideration concerning this subject, which serves to determine my opinion on the sort of policy which ought to be pursued in the management of America, even more than its population and its commerce—I mean its temper and character.

In this transition paragraph, Burke refers first to the group of paragraphs immediately preceding, a group that states his four objections to the use of force; he then refers to the still earlier group of paragraphs in which he has described the population and commerce of America; and then, having recalled these two divisions to our minds, he states the subject of the group of paragraphs that is to follow, the group in which he is to describe the temper and character of the Americans.

Such is the device for making an expressed connection between one group of paragraphs and another ;

but between paragraph and paragraph, a clause or sentence should be sufficient for transition. Such a transition sentence is occasionally placed at the close of the first of the two paragraphs to be connected; occasionally it is made a paragraph by itself; but the most frequent position for this clause or sentence of transition, is at the beginning of the second paragraph, where it takes precedence over the topic-sentence of the paragraph. In the paragraph I am now writing, for example, my first sentence expresses the transition from the preceding paragraph to this. Its first clause restates the subject of the preceding paragraph, namely, transition paragraphs; its second clause announces the subject of the new paragraph, namely, transition sentences. My second sentence is the topic-sentence of the new paragraph, reducible to the proposition that the most frequent position for a transition sentence between two paragraphs, is at the opening of the second.

At the end of a composition — whether that composition be an entire article, a group of paragraphs or a single paragraph — we may strengthen the Intellectual Coherence either: (1) By summarizing the composition; or (2) By stating the proposition as a conclusion; or (3) By combining both summary and conclusion. These devices, I think, require no discussion; for clearness, a single example shall suffice.

Here is the paragraph with which Burke at once summarizes and concludes the group of paragraphs devoted to the temper and character of the Americans :

Then, Sir, from these six capital sources :— of descent ; of form of government ; of religion in the Northern Provinces ; of manners in the Southern ; of education ; of remoteness of situation from the first mover of government — from all these causes, a fierce spirit of liberty has grown up. It has grown with the growth of the people in your colonies, and increased with the increase of their wealth ; a spirit that, unhappily meeting with an exercise of power in England, which, however lawful, is not reconcilable to any ideas of liberty, much less with theirs, has kindled this flame that is ready to consume us.

As a further illustration of combining summary and conclusion to obtain intellectual coherence, I will now sum up and conclude this group of paragraphs dealing with coherence through expressed connection. At the beginning of a composition, you remember, we may strengthen the coherence by stating the subject, by stating the proposition, by stating the plan. During the progress of a composition, we strengthen coherence by transition paragraphs and transition sentences, devices that consist in restating so much of the plan as is involved in the two parts to be connected. At the close of a composition, we may further strengthen the coherence by stating or restating

the proposition, and stating or restating the plan by way of summary. To this summary of devices, I now add, as a conclusion, the proposition of this group of paragraphs: Intellectual Coherence through expressed connection is obtained by stating, at the beginning, at the close, and between the parts of a composition, its subject, its proposition, and its plan.

From my discussion of Coherence for intellectual effect, I pass now to a discussion of Coherence for emotional effect. And for the sake of making conspicuous this transition, I here end this paragraph and begin another.

Of this subject, Emotional Coherence, the interrelation of the emotional elements, I can hope to say but little. It is not a subject usually discussed in text-books. So far as I know, Emotional Coherence has not been named before. I am convinced, however, that Emotional Coherence does exist; that the emotional elements in any composition may be interrelated by means of connotation, of suggestion, just as certainly as the intellectual elements may be interrelated by denotative devices; and, finally, that the connotative devices for securing this emotional coherence may be classified under the same three heads that served us in our discussion of Intellectual Coherence: (1) Arrangement; (2) Phrasing, or Parallel Construction; and (3) Expressed Connection.

That Emotional Coherence depends, first, on the arrangement of the emotional elements, I may illustrate by a story of a celebrated English preacher who was to speak at a great religious meeting in Boston. The presiding clergyman, conscious only of the strength of his ally, introduced him to the congregation in an elaborate speech. He told them of the marvelous spiritual power of the revivalist, and how many souls his preaching brought to Christ. This presentation so roused the curiosity and expectation of the audience that they were intent only on the personality of the man thus introduced, and were in no mood whatever to receive the spiritual appeal he came to utter. What was the revivalist to do? He stretched his hand over the congregation. "Let us pray," he said. His prayer restored them to a proper mood. After it they were emotionally ready for God's message; after the fulsome speech of introduction, they had been ready for nothing but intellectual entertainment. The moral of this tale is evident. Just as in intellectual composition we must so arrange the parts that each thought shall prepare the way for that which follows, so in emotional composition we must so arrange the parts that each emotion roused shall lead naturally, inevitably, to the emotion next intended. The denotation, the literal meaning of that speech of introduction was not inappropriate to the sermon that

was to follow ; but somehow its connotation, its power of suggestion, did not fit. It was as incongruous as the conclusion of that Harvard theme about the waiters in the Cambridge restaurant: "They also serve who only stand and wait."

That Emotional Coherence may be obtained, secondly, through phrasing, through parallel construction, I feel, though perhaps I cannot prove. In the following passage from De Quincey's *Suspiria de Profundis*, does not much of the emotional coherence of the lines depend upon the subtle suggestiveness of phrasing? Do they not have a connotative relation in addition to their denotative power?

They spoke not as they talked with Levena ; they whispered not ; they sang not ; though oftentimes methought they *might* have sung : for I upon earth had heard their mysteries oftentimes deciphered by harp and timbrel, by dulcimer and organ. Like God, whose servants they are, they utter their pleasure not by sounds that perish, or by words that go astray, but by signs in heaven, by changes on earth, by pulses in secret rivers, heraldries painted on darkness, and hieroglyphics written on the tablets of the brain. *They* wheeled in mazes ; *I* spelled their steps. *They* telegraphed from afar ; *I* read the signals. *They* conspired together ; and on the mirrors of darkness *my* eye traced the plots. *Theirs* were the symbols ; *mine* are the words.

At all events, this, at least is true. When we are speaking or writing with greatest earnestness, when

our flow of emotions and of words is at its best, we find ourselves almost invariably phrasing these feelings in parallel constructions. Phrase after phrase, clause after clause, sentence after sentence, fall from our lips or pen as if cast in the same mold. Similar emotions, as if because of their similarity, express that interrelation in unconscious parallel construction. If we would produce a similar effect, all that we have to do is deliberately to connote it, by this same subtle suggestiveness of form.

Lastly, Emotional Coherence may be obtained by a method that corresponds closely to expressed connection, the use of words, phrases, sentences, that shall express the emotional interrelation of the parts not by explicit statement, but by suggestion; not by denotation, but by connotation. What I mean by this connotative coherence through expressed connection, I can best explain by an example. Many of you will remember a play of Israel Zangwill's, popular not so many seasons since, entitled *Merely Mary Ann*. You remember in the opening scene in the hall of that South London boarding house, how the lodgers came in at night, one after another singing or whistling a snatch of a certain popular song. You recall how, next morning, that tune, sung or whistled or played by every passer beneath his window, annoyed the young musical composer, the hero of the play; and

how his landlady drove him doubly distracted by insisting that he settle his long-due rent by giving piano lessons to her impossible daughter, Rosie, and that he begin his instruction by teaching her *that* tune. You remember how that tune became all tangled up in his love for the poor little house-maid, Mary Ann — “merely” Mary Ann — who at first seemed so hopelessly beneath him, and who, later, inheriting a fortune, appeared to him as hopelessly beyond his reach. You remember how, after six years of struggle, he at last won fame and fortune as a composer; how he met her again — in the drawing room of a countess; how he pleaded his love and was refused. And you remember how he, left alone at the piano, fell unconsciously into the strains of that old tune — now impregnated with the smiles and tears of both their lives — and how she, hearing it, came back to him dressed in the old gown she had worn when she was *merely* Mary Ann. And you remember how you caught yourself humming or whistling that tune as you left the theatre; and how it ran in your head for days after — that insistent, that atrocious tune, *Kiss Me Good-Night, Dear Love!* Somehow, that tune had come to stand in your mind for the entire play. In itself it was meaningless; but it suggested — connoted — all the cumulative emotional effect of scene after scene. It was the introduction, the transitions,

the summary, that bound that play of Zangwill's into a coherent emotional whole.

But perhaps you did not see *Merely Mary Ann*. Well, then, have you read Booth Tarkington's *Monsieur Beaucaire*? Do you recall the use that the writer makes of—"only roses"? First he makes a rose symbolize the hero's aspirations for the favor of Lady Mary Carlisle, the Beauty of Bath. Presently, dropped from her hand at parting, the rose so long denied him gives Beaucaire the first hint of her surrender. Instantly, Tarkington makes it voice at once the jealousy of the Duke of Winterset and the elation of Beaucaire:

"The rose is of an unlucky color, I think," observed the Duke.

"The color of a blush, my brother."

"Unlucky, I still maintain," said the other calmly.

"The color of the veins of a Frenchman. Ha, ha!" cried the young man. "What price would be too high? A rose is a rose! A good-night, my brother, a good-night. I wish you dreams of roses, red roses, only beautiful red, red roses!"¹

To force a duel on Beaucaire, the Duke of Winterset employed a certain Captain Rohrer. The Frenchman promptly ran the captain through the left shoulder

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"—after which he sent a basket of red roses to the Duke of Winterset." Soon, however, the Duke was more successful. One "clear September night, when the moon was radiant over town and country," Beaucaire, riding beside the coach of Lady Mary from a country fete, took the opportunity to plead his love. At that moment, Winterset's mounted ruffians attacked him. They wounded him; and, as Beaucaire grew faint from loss of blood, Winterset overwhelmed him in Lady Mary's presence, by charging that Beaucaire, who had introduced himself at Bath as the Duc de Chateaurien, was, in reality, the French Ambassador's barber.

As the noise of the wheels and the hoof-beats of the accompanying cavalcade grew fainter in the distance, the handkerchief he had held against his side dropped into the white dust, a heavy red splotch.

"Only—roses," he gasped, and fell back into the arms of his servants.¹

One week from that night came the final scene at the assembly. Beaucaire, entering secretly, had again sought the love of Lady Mary. She had scorned him utterly. Winterset discovering his presence had attempted his arrest. At that moment Beaucaire

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learned that in the adjoining room were a young French prince and the French ambassador. He commanded their attendance. Lady Mary, who had first encouraged Beaucaire as the supposed Duc de Chateaurien, and had then repulsed him as a barber and an impostor, learned from the mouth of the Ambassador that the man whose hand she had refused was Prince Louis-Philippe de Valois, Duke of Orleans, First Prince of Blood Royal, cousin to the King of France. In a daze she heard his explanations: that the king had commanded him to marry their cousin the Princess de Bourbon-Conti; that he, in his obstinacy, had slipped away to avoid the marriage; that the king, yielding, had withdrawn the command; but that he, the prince, realizing at last that his cousin was the only woman in the world that would not have treated him as Lady Mary has, was resolved to espouse the princess; he asked their felicitations. Then as the sometime "Beaucaire" escorted Lady Mary from the room, "from somewhere about the garments of one of them, a little cloud of faded rose-leaves fell, and lay strewn on the floor behind them."

That this repeated mention of roses in Mr. Tarkington's *Monsieur Beaucaire* serves as a sort of expressed connection — as introduction, transitions, summary — is, I hope, evident. If you desire a further example, look up Mr. Tarkington's use of the phrase "six

large men " in the same book.² But the point I wish to emphasize is, that this method of producing coherence is not denotative but connotative; that its effect is not intellectual but emotional. This repetition of a phrase binds one part of the story to another, because, with each repetition, the phrase revives within us the memory of all the emotions we have felt at each previous repetition. Like a rolling snow-ball, the phrase gathers more to itself at every turn. It becomes, by cumulation, an embodiment of our feelings at each successive point, and, ultimately, a sort of emotional summary of the entire story.

Our discussion of the principle of Coherence we may now summarize as follows. Intellectual Coherence may be denoted by a natural arrangement of the parts; by phrasing similar parts in parallel constructions; and by expressed connection, i.e., by stating at the beginning, at the close, and between the parts of a composition, its subject, its proposition, and its plan. Emotional Coherence may be connoted by a natural arrangement of the parts; by phrasing similar parts in parallel constructions; and by reiterating, throughout the composition, the connotative word or phrase that by its symbolism binds the parts together. In brief, the Principle of Coherence concerns the expres-

² Pp. 4, 55, 107.

sion of the material with respect to the interconnection of its parts: the material must be so arranged, so phrased, and so connected, as to present the several elements of the thought and feeling in their true inter-relation.

§ V: SUMMARY OF THE THEORY OF COMPOSITION.

OUR statement of the theory of composition is at last complete; all that we need do is fix this statement in our minds — and then apply it. Singleness of Effect, as we have seen, results from a combination of three qualities: (1) Unity of Material, intellectual and emotional; (2) Mass, or Emphasis, intellectual and emotional; and (3) Coherence, intellectual and emotional. These three elements, and the broad principle of Unity that includes them all, we may now state as follows.

(1) The Principle of Unity of Material concerns the intellectual and the emotional limitation of the material. The material must be so limited as to present without extraneous matter, yet complete, the author's central thought and central feeling. This is the first essential to singleness of effect.

(2) The Principle of Mass, or Emphasis, concerns the expression of the thought and feeling with respect to the relative prominence of parts. The material must be so arranged and so proportioned as to present the several divisions of the thought and feeling in their

true relative importance. This is the second essential to singleness of effect.

(3) The Principle of Coherence concerns the expression of the thought and feeling with respect to the interconnection of parts. The material must be so arranged, so phrased, and so connected, as to present the several divisions of the thought and feeling in their true interrelation. This is the third essential to singleness of effect.

The Principle of Unity, therefore, is a three-fold principle of composition which determines both the limitation and the expression of the thought and feeling. The material must be so limited in the conceiving mind and so expressed to the receiving mind as to produce in the latter a singleness of impression, the precise effect intended, the quality we call Unity.

CHAPTER III.

OF THE WRITING OF EXPOSITIONAL THEMES.

OF the five kinds of composition — exposition, argument, criticism, narration, and description — the most important for most of us is exposition. The reason for this importance is twofold. In the first place, exposition belongs to the literature of thought, as distinguished from the literature of feeling; therefore, for you and me, who have no purpose to be novelists but who may sometime wish to explain some new theory of English composition or of bridge-construction, the study of expository method is intensely practical. In the second place, of the three kinds of composition usually included under literature of thought, exposition is most nearly fundamental, the basis of the other two. We may have exposition without argument or criticism; but we cannot well have argument or criticism without exposition. The study of exposition, therefore, is the natural starting point for all study of literature of thought. It may be so taught as to

include something of argument and of criticism; certainly it should be so taught that the student of argument and of criticism shall have nothing to unlearn. But whether these kinds of composition be included with exposition or reserved for courses more advanced, the study of pure exposition should come first. In short, the study of exposition is valuable both as a means and as an end.

Whoever writes with a purpose, aims, more or less consciously, to produce in the mind of his reader some particular effect. This effect he may produce in part through the structure of his composition, in part through his amplification of that structure. Phrased in the terms of our theory of composition, his instructions might be stated thus: To produce the particular effect intended, he must look first to the unity of his material: he must be sure that every part contributes to his purposed intellectual effect; he must be sure also that every part contributes to his purposed emotional effect. In the second place, he must consider the mass, the emphasis, of his material: he must see to it that, through arrangement and proportion, the important elements in his thought and feeling are most conspicuous. Lastly, he must consider the coherence of his material: he must make certain that, through arrangement, through parallel construction, and through expressed connection, the relation of each

element of the thought and feeling to its neighbors is unmistakable. In other words, to produce the precise effect intended, the writer must observe the three-fold principle of Unity of Effect: Unity of Material; Mass, or Emphasis; Coherence.

In the present chapter, I purpose to apply this theory of composition to the writing of exposition. In applying it, however, I purpose to approach the subject from a new point of view. To discuss the matter from the theoretical side, would be to recapitulate almost in the original order the principles stated in my second chapter. I desire, therefore, to consider the subject not from the theoretical, but from the practical, standpoint. From this point of view, the subject may be phrased as follows.

The practical working rules for exposition are these three:

(1) As to the formulation of the topic, the writer should define in words the effect that he desires to produce. In practice, this means that, as a test and basis for unity of effect and for unity of material, he should express his central thought as a proposition.

(2) As to organization, the writer should prepare, either upon cards or upon a single sheet or both, a plan phrased in propositions the interrelations of which are appropriately expressed; and by means of this plan, he should so marshal his thought-divisions as

to secure unity of material, emphasis, and coherence, that is, to assure, in the structure, unity of effect.

(3) As to amplification, the writer, in expanding his plan into a completed exposition, should build up each heading with material that is concrete; and, if he aims at an effect not only intellectual but also emotional, he should use material not only concrete but connotative. In the amplification, moreover, he should emphasize his structural coherence by means of the several devices of expressed connection.

This statement of the working rules for exposition constitutes my own plan for this present chapter. I shall discuss the headings in the order named.

§ I: THE FORMULATION OF THE TOPIC.

THE first requisite for exposition is, that the writer state in words his purposed intellectual effect; that is, that he formulate his central thought. Let us take a simple example, and see just what this process is. Suppose the writer wishes to discuss the honor system in examinations. What, in this case, would be his "central thought"? Perhaps, that the honor system should be adopted in the college he attends; or that, in his opinion, the system would not be acceptable; or that the system has been a failure at some other institution; or that the causes for its failure elsewhere would not operate at his own college; or perhaps he wishes merely to explain what the system is, as, that the honor system is an arrangement by which the responsibility for the proctoring of examinations rests with the student body rather than with the faculty; or, that the honor system is an arrangement by which each student gives his word of honor not to cheat, and so is left without any proctoring whatever. Some one of these statements, or some statement similar in form, will express the central thought of the intended essay. Originally a vague subject in the form "The honor system in

examinations," the topic has become narrowed to a statement of opinion such as these just mentioned. The "central thought" has been discovered and "formulated."

The point to be noticed in these examples is that the topic thus formulated is not a "term" (as they say in Logic) but a "proposition." By this word "proposition" is meant, of course, a sentence: not a subject, but a subject plus a predicate; and not a sentence merely, but a sentence that is declarative. The theme-subject "The Rhodes Scholarships" is not a proposition but a term. To make it a proposition, we must, in this case, add a predicate; for example: "The Rhodes scholarships were established under the following conditions;" or, "The Rhodes scholarships have (or have not) been of benefit to America." Similarly, the indirect question "Why women should have the suffrage," becomes the declarative sentence, "Women should have the suffrage on the following grounds." The direct question, "Should our college have a daily newspaper?" becomes, "Our college should (or should not) have a daily newspaper." And the mere phrase "Governor Hughes as a politician," becomes, "As a politician, Governor Hughes is—" completed by the precise word or phrase that expresses the opinion of the writer.

The advantage of thus expressing the central

thought as a proposition is two-fold. In the first place, thus to discover and to formulate the central thought forces the writer to clarify his ideas, to make up his mind what it is that he thinks about the subject, to determine upon his basis of unity. In the second place, when the proposition has been thus formulated, it will serve also as a test for unity. Knowing definitely the precise effect to be obtained, the student or the instructor may examine each element in the material, and determine, almost at a glance, whether it will contribute to the effect intended. Thus, to express the central thought as a proposition, presents advantages both positive and negative: it shows the writer what he must omit; it shows him also what he must include.

From this discussion of the first requisite of exposition, the points to be kept in mind are these: The central thought of the intended exposition should be definitely expressed. The form for this expression is not a term but a proposition. Thus formulated, it becomes at once a basis and a test for unity—of effect and of material; less completely expressed, it is not only valueless for this purpose but misleading. For exposition, then, the first working rule is this: *As a test and a basis for unity of effect and of material, express your central thought as a proposition.*

§ II: THE ORGANIZATION.

THE second problem in the writing of an exposition is the organization of the material. Since the aim of exposition is to produce in the mind of the reader some particular intellectual effect, the organization should be such as to contribute most efficiently to this result. To ramble from point to point might be entertaining—to the writer; but it would scarcely give his reader any definite, unified impression. Instead of this lack of structure, the writer should give his exposition an organization that will combine unity of material, emphasis, and coherence—the three essentials to unity of effect. This is the ultimate aim of organization. As a means to this end, he will do well to adopt some appropriate form of plan, or outline. That this plan should be written, I need not stop to argue. That it should be reduced to writing before, rather than after, the writing of the exposition, ought perhaps to be as obvious. A plan made subsequent to the writing of the exposition will help, doubtless, to correct its faults; but such a plan is, at best, merely a post-mortem examination. It points out to the writer an error that it

might have helped him to avoid. Determine your structure, then, before you begin to write. If, while writing, you discover a better structure, revise your plan forthwith, and begin anew; but be sure that, while writing, you are always following a predetermined plan. To sum up, the problem before us is two-fold: To what end should we organize our material? By what means should we organize our material? These two topics, I purpose to consider in reverse order: (1) Plan-construction with respect to form; (2) Plan-construction with respect to substance.

(1) THE PLAN: ITS FORM.

With respect to form, the problem of plan-construction is three-fold: (1) Shall we express our headings on separate cards or on a single sheet? (2) How fully shall we express them? (3) How shall we indicate their interrelation? The first of these problems is so purely mechanical that to consider it at all seems almost an absurdity; yet I assure you that it is not without significance. If the exposition is to be brief, the headings may be jotted on a single sheet, rearranged by interlineation or a stroke of the blue pencil, copied once in the form finally determined, and there the matter ends. But if the length of the intended exposition is more than a few pages,

and especially if the material is to be gathered from various sources in the course of note-taking extending over several days, then a more flexible system is essential. Such a system is afforded by the use of cards or of a loose-leaved note-book. Each fact or point as discovered may be entered upon a card or sheet of uniform size; each, may be assigned at once to the position seemingly appropriate; and all may be arranged and re-arranged without the labor of recopying. Such, at least, is the device advocated by Professor Barrett Wendell¹; and whoever has attempted even so brief an essay as this chapter, must have learned by experience the convenience, even the necessity, of the device. For myself, however, I find even this inadequate. In the preliminary stages of plan-making, the cards are excellent; but when I have determined the general arrangement of my material, I find it clearer to transfer the main headings to a single sheet. This very morning, for example, after playing my little game of solitaire, I have transferred from cards to paper the plan for this, the second section of my chapter; and I am now composing my discussion with one eye, so to speak, upon my typewritten plan and the other upon the little pile of cards referring to the present paragraph. I hope thus to avoid the bewil-

¹Barrett Wendell: *English Composition*, Page 165.

derment of the hero who "swore he could not see the town, there were so many houses." At all events, if your plan is to be submitted in a course in English composition, you have no choice but to express it, ultimately, in this more perfect form. Whether you have used the card-device or not, be sure that in class you present your plan on regulation theme-paper.

Our second question, as you may recall, is this: How fully shall we express the headings of a plan? In other words, Shall we express the headings as "terms" or as "propositions"? Personally, I have found the latter form more useful—more useful because more definite. In practice, of course, an outline consisting of mere hints and catch-phrases often proves sufficient. We may, for example, summarize the familiar argument of Burke in some such words as these:

Force:

Temporary.

Uncertain.

Injurious.

Untried.

Therefore, inexpedient.

I suppose no one will maintain that, in this instance, there is any gain in expanding these terms into full propositions, as:

Proposition: The use of force is inexpedient.

- I. For force is temporary.
- II. For force is uncertain.
- III. For force will injure what we are trying to preserve.
- IV. For we have no experience in favor of force.

In most instances, however, the shorter form is inadequate because indefinite. Rare are the cases in which a plan expressed in terms is clear to any man beside its author. Indeed, I suspect that sometimes even he may be a bit in doubt as to its meaning. He has yet to make up his mind what he will say upon a certain heading. At all events, if the instructor is to help the student with his plan, the plan must be expressed in complete propositions. Notice, for a moment, this plan, the headings of which are expressed not as propositions but as mere terms. What do you suppose the headings mean?

Subject: The influence of Marlowe upon some early plays of Shakspeare.

I. Marlowe's plays:

- A. Their subject-matter.
- B. Their verse-form.
- C. Their structural unity.
 - (1) Through central figure.
 - (2) Through cause and effect.

II. Some early plays of Shakspeare.

- A. Their subject-matter.

- B. Their verse-form.
- C. Their structural unity.
 - (1) Through central figure.
 - (2) Through cause and effect.

Conclusion.

Unless the instructor were a mind-reader, would he not be far from certain as to the intention of the student that submitted such a plan? Indeed, might not the student himself be still uncertain? In this form, the plan is merely tentative: it indicates a possible arrangement of material; but just what the material is, it leaves in doubt. Until this doubt is settled, neither student nor instructor can be certain that the arrangement indicated is the most effective. If, however, these headings be rephrased as propositions, then either student or instructor may be-judge whether the material possesses unity, whether it is well massed, and whether it is coherent. Even a reader ignorant of the Elizabethan drama, may catch the meaning of the plan if thus expanded:

Proposition: In three of his early chronicle history plays, Shakspeare shows strongly the influence of Marlowe.

- I. For Marlowe's plays were distinguished from those of his contemporaries by three characteristics:
 - A. Their subject-matter was more dignified than that of the tragedies and chronicle history plays of his contemporaries.

- B. Their verse-form was a melodious blank verse previously unknown to English dramatists.
- C. Their structural unity was more perfect than that of the tragedies and chronicle histories of his contemporaries.
 - (1) In *Tamburlaine*, Marlowe obtained unity by emphasizing the central figure.
 - (2) In *Edward II*, he obtained unity by emphasizing the relation of cause and effect.

II. For these three characteristics appear in Shakspeare's early chronicle histories: *Henry VI*, *Richard III*, and *Richard II*.

- A. Their subject-matter is similar to that of Marlowe's plays; especially the subject-matter
 - (1) Of *Richard III*, and
 - (2) Of *Richard II*.
- B. Their verse-form is Marlowe's "high resounding line."
- C. Their structural unity, except in the case of *Henry VI*, is obtained by Marlowe's methods:
 - (1) In *Richard III*, unity is obtained through a central figure.
 - (2) In *Richard II*, unity is obtained through cause and effect.

Conclusion (the Proposition restated): Thus, in three of his early chronicle history plays, Shakspeare shows strongly the influence of Marlowe.

From these examples, the advantage of expressing the headings of a plan not in terms but in propositions should be, I think, apparent.

As to the form of the plan, only our third question remains to be considered: How shall we indicate the interrelation of the headings? For this purpose, the most valuable devices are four in number: (1) Notation. (2) Indention. (3) Parallel construction. (4) Expressed connection. All of these are exemplified in the plan just given. In respect to notation, it is usual to designate the main divisions of the discussion by Roman numerals, the divisions of these by capital letters, divisions of the next degree by Arabic numerals, of the next by small letters, and so on. For the individual, the precise system used is unimportant, provided he keeps to it consistently throughout his plan; but for class-work, it is better that all use the same system, because then a reference to a heading by number shows to all instantly the relation of that heading to the remainder of the plan. As the proposition that states the central thought of the composition is logically superior to the rest, it receives no number; for if that were "I," what would be "II" and "III"? The word "Proposition" prefixed to this heading serves the purpose better. If there be an introduction or a conclusion, these also should be named, not numbered; and if they contain subdivisions,

these subdivisions should have a notation separate from that of the body of the plan. Thus, we may have headings under "Introduction" numbered "I," "II," and so on; then headings in the "Body," or "Discussion," numbered "I," "II," "III," etc.; and, finally, a "Conclusion" with similar notation for its parts. The reason for this requirement is purely logical. Suppose that in the plan on page 117, we were to add the conclusion: "Therefore the use of force is inexpedient;" and that to this heading we were to give the number "V." What would it signify? It would mean that the conclusion proved by "I" plus "II" plus "III" plus "IV," is logically co-ordinate with any one of these four; that the whole is *not* "equal to the sum of its parts." Could anything be more idiotic? Have a care, then, when you number the headings of your plan, that your notation indicates their true logical relation.

The second method for indicating the logical relations of the parts, is called indention: headings of like rank should be similarly indented; and the depth of the indention should indicate, inversely, the importance of the heading. For example, the main headings, indicated by Roman numerals, should be indented perhaps an inch more than the "Proposition;" the headings next in importance (marked with capital letters) an inch farther; headings of the next degree

(marked with Arabic numbers) another inch; and so on. Combined with careful notation, indention will do much to make evident the interrelation of the headings.

A third device for indicating this relation is that known as "parallel construction:" headings similar in thought should be similar in form. In the plan on pages 118-19, for example, headings "A," "B," and "C," under "I," are expressed in similar form; so too are "1" and "2" under "C;" and the "A," "B," and "C," of "II," are closely parallel in form, as in thought, to the "A," "B," and "C," of "I." Other instances occur in the same plan.

Equally valuable with these three devices is the fourth: expressed connection. By this we mean the use of conjunctions, co-ordinate and subordinate, of relative pronouns, and of other words of reference that state explicitly the relation between the parts. In argumentative plans, the conjunctions "for" and "because" are of chief service; but in exposition, description, and narration, other connectives are of equal value. If, as in argument, a paragraph expresses cause or reason, its heading in the plan is expressed as an adverbial clause. If the function of the paragraph be substantive, its topic-sentence becomes a noun clause in the plan; if its function be adjective, an adjective clause. Here, for example, is the plan

of a passage from Burke's *Speech on Conciliation with America*, in which the noun clause is the appropriate form:

PROPOSITION: The strength of the American love of liberty results from the following causes; namely:

I. *That* they inherit the English love of liberty.

II. *That* their popular governments accustom them to liberty.

III. *That*, in the northern provinces, their religion is a refinement on the principle of resistance: a protest against Protestantism.

IV. *That*, in the southern provinces, slavery makes liberty more haughty.

V. *That* their familiarity with the law makes them judge their grievances by the principles involved.

VI. *That* their distance from England renders government from England ineffective.

And here is the plan of a brief portion of the seventh chapter of Scott's *Ivanhoe*, in which the use of adjective clauses is equally appropriate:

PROPOSITION: The lists were a rectangular enclosure,

I. At one end *of which* were the pavilions of the challengers;

II. At the other end *of which* was an enclosed space for their opponents;

III. Along either side *of which* were accommodations for the spectators;

IV. And midway on either side *of which* were the galleries of Prince John and the "Queen of Love and Beauty."

We may even carry the use of expressed connection so far as to separate the subject and predicate of a group-proposition, in order to place the adjective modifiers with the subject and the adverbial modifiers with the predicate, as in "II," "V," and "VI," of the following plan. I suspect, however, that such "stunts" savor of the pedantic.

THE SECOND DAY OF THE TOURNAMENT.

An extract from *Ivanhoe*, Chapter XII.

Proposition: The second day of the tournament resulted in a victory for the Disinherited Knight.

I. The combat opened.

A. When all were in position, "the two foremost ranks of either party rushed upon each other at full gallop."

B. The survivors continued the combat mounted or on foot.

C. "The tumult was presently increased by the advance of the second rank on either side."

II. This spectacle, —

A. Which would seem calculated to awaken only terror or compassion, —

inspired intense interest.

B. For "even ladies of distinction . . . saw the conflict . . . without a wish to withdraw their eyes."

C. For, indeed, the interest of all the spectators was intense.

III. The efforts of the leaders, Bois-Guilbert and the Disinherited Knight, to meet, —

A. Which "during the earlier part of the conflict . . . were unavailing,"—

were at length successful.

B. For "when the field became thin . . . [they] . . . encountered hand to hand."

IV. The approach of Athelstane and Front-de-Boeuf placed the Disinherited Knight in great peril;

A. For they charged upon him from either side, while he was fighting Bois-Guilbert.

B. For, avoiding their charge, he was pursued by all three.

C. For "nothing could save him except the remarkable strength and activity of his noble horse."

D. Although "for a few minutes" he was able "to keep at sword's point his three antagonists."

V. The request that the combat be stopped, —

A. [A request] which was urged by the nobles unanimously, —

was refused by Prince John.

B. On the ground that the Disinherited Knight had "already gained one prize, and [might] now afford to let others have their turn."

VI. But an unknown champion, —

A. Whose conduct had gained for him the name of "the Black Sluggard," —

saved the day for the Disinherited Knight.

B. For, at the critical moment, he struck down Front-de-Boeuf and Athelstane, a feat which made it possible for the Disinherited Knight to overthrow Bois-Guilbert, and thus win the tournament.

I have no desire to believe that the good Sir Walter

ever committed such a piece of nonsense as is the plan just given; I include it among my examples merely because it illustrates, within small space, all the devices expressive of relation. Notation, indention, parallel construction, expressed connection, all are here. I believe that this last plan will repay your careful study.

My discussion of plan-construction with respect to form, I may now summarize in these three statements: (1) The headings should be written upon separate cards, or all on a single sheet, or upon both, as circumstances may require. (2) They should be expressed as propositions, not as terms. (3) Their interrelation should be indicated by notation, by indention, by parallel construction, and by expressed connection. From this discussion of plan construction with respect to form, I pass now to a discussion of plan-construction with respect to substance.

(2) THE PLAN: ITS SUBSTANCE.

Plan-construction of the form described must be thought of not as an end but as a means. Please do not forget for a moment that the purpose of this seemingly elaborate mechanism is merely to aid the writer in organizing his material. It is but the mechanical expression of what should be a severely logical process of thought-arrangement. Just as, in

a general way, the Proposition serves as a test and basis for unity, especially for unity of material, so, in a much more searching manner, this plan is to aid the writer as, at once, a test and a basis for his unity of effect. This unity, or singleness of effect, depends, as I have said before, upon three things: unity of material; mass, or emphasis; and coherence. To discuss plan-construction with respect to substance, is to point out how a plan of the form I have described may aid a writer to obtain this three-fold unity of effect.

First, then, the plan should help to assure Unity of Material. If the plan have unity of material and the finished composition conform strictly to the plan, there is little likelihood that the completed exposition will lack unity of material. To decide whether a plan has unity of material, as a whole and in its several parts, we must compare the main headings with each other and with the proposition. Are these headings co-ordinate and mutually exclusive? If so, we may assume that each will be, for the thought-division that it represents, a proper basis of unity. Does the sum of the co-ordinate headings equal, in logical content, the proposition under which they fall? If so, unity of material is assured so far as the exposition as a whole and its main divisions are concerned. Look then to the subheads of each main division. Are these

likewise co-ordinate and mutually exclusive? And does their sum equal, in logical content, the main heading under which they fall? If this test, continued throughout each division and subdivision of the plan, produces no answer in the negative, then we may be reasonably certain of unity of thought.

A matter so important must not be dismissed without concrete illustration. Let us take the plan of one portion of this chapter:

Group Proposition: The relation of the headings to one another should be indicated by the following devices:

- (1) By notation.
- (2) By indention.
- (3) By parallel construction.
- (4) By expressed connection.

Are these four subheads co-ordinate? To me, they seem so. Are they mutually exclusive? Again I answer yes: they do not overlap; each device may be used without the others. Does their sum equal, in logical content, the heading under which they fall? Yes, again: nothing is wanting, yet nothing overflows. These four headings together fill the measure. But suppose I were to add this heading:

- (5) The headings of the Introduction and the Conclusion should be numbered separately.

What is the matter? The headings are no longer co-ordinate and mutually exclusive: No. 5 overlaps No. 1; indeed, it is merely a part of No. 1. So we place it among the subheads of (1); and if these appear in the plan, we letter it (b) or (d) or (k) as its position may require. Our tests have kept us from giving it a false position. But suppose this heading should occur:

- (5) By expressing the headings as propositions,
not as terms.

Does this belong in the group that we are now considering? Clearly, no; it has nothing whatever to do with the relation of the headings. If it were admitted, then the sum of the five subheadings would exceed, in logical content, the heading under which they fall. This fifth subheading violates unity. Put it out! Suppose, then, that one of the four subheads were lacking. Would the sum of the remaining three equal the group-proposition? No, for an essential part would then be wanting. All must be present to produce unity of thought in this division of the plan.

That the plan may aid materially in assuring unity of thought, is, I trust, apparent; but that it may aid also in assuring unity of feeling, is neither so evident nor so true. A plan, indeed, deals of necessity with thought and not with feeling. Even in description

and narration — the so-called literature of emotion — the plan must express the intellectual, not the emotional, structure. The emotional effects result usually from touches of detail. Matters of structure rarely stir our smiles and tears; for emotion, it's the little things that tell. With these, of course, the plan has naught to do; yet indirectly it may help to assure unity of feeling. Roughly, at least, we know the emotions involved in certain thoughts. Indirectly, therefore, a plan that is merely intellectual may be a test and a basis for unity of feeling.

Besides assuring Unity of Material, however, the plan should be so constructed as, secondly, to assure, in the completed composition, Mass, or Emphasis. This requisite we may resolve into two more: (1) The plan should be so constructed as to place the important parts in the conspicuous positions; (2) The plan should be so constructed as to give to the important parts most space.

Since the beginning and the end are the most conspicuous positions, the first of these two requisites concerns chiefly the introduction and conclusion of the composition as a whole, and the opening and closing paragraphs of each paragraph-group. In planning the arrangement of the composition for mass, or emphasis, we should consider first the introduction. Here, usually, should be placed the subject of the compo-

sition, and a statement of its main divisions. Here, if the subject needs defining, should be placed its definition. Here, if the subject is to appeal to the feelings as well as to the understanding of the reader, should be placed some concrete, connotative material. And here, unless it is desirable to surprise the reader or to hide from him the real drift of the argument lest he take affright, should be placed, not merely the statement of the subject, but also a frank, clear statement of the entire proposition. All these elements in the introduction of the intended composition should be represented by correctly marshalled headings in the plan.

Even more conspicuous than the opening of a composition is its close. Such, therefore, should be the arrangement of the plan that headings worthy of most distinction shall fall in the conclusion. Here, for intellectual effect, should be placed a summary of the entire discussion. Here, again for intellectual effect, should be placed a statement of the proposition. Here, for emotional effect, as where some element of persuasion enters in, should be placed some concrete, connotative material that shall convince not the head only, but the heart. And again, all these elements in the conclusion of the intended composition should be represented by correctly marshalled headings in the plan.

To assure mass, or emphasis, however, in the intended composition, the plan should provide not only for the arrangement but also for the proportioning of the parts. Just as the position of a heading in the plan indicates the position of a thought-division in the purposed composition, so the number of subheads in any group indicates to what extent that thought-division is to be amplified. If the plan shows many subheadings under a head of slight importance, it warns us that we are in danger of expanding it too far. If the plan shows few subheadings under a head of great importance, it warns us to build up that division by adding more material. If the plan shows many main headings ill supported, instead of a few main headings well supported, it warns us that our plan is ill digested, and needs, for emphasis, to be reorganized throughout. Multiplicity of points is effort wasted. Concentrate on two or three; and find a way to mass your minor points on these few. For bombardment, three fair-sized projectiles are worth barrels of buckshot.

Thus, through arrangement and proportion, the plan may aid us in obtaining Mass, or Emphasis. It may aid us, also, thirdly, to obtain Coherence. Of the three methods of obtaining coherence — arrangement, parallel construction, and expressed connection — the third and second concern not the plan but the

completed composition. Their relation to exposition, therefore, I shall discuss in Section III. Here, however, I may speak of coherence through arrangement; for this, certainly, is a prime purpose of a plan.

To assure coherence in the intended composition, there must be coherence in the plan. The relation of each heading to its neighbors should be unmistakable. Each subheading should be placed beneath that larger heading of which it is logically a subdivision; each subheading should be so placed within its group as to play its part in the development of the thought. So inevitable should be the arrangement of the headings that, if the plan were printed as a solid paragraph, without the aid of notation, indentation, parallel construction, or expressed connection, it would present a thought-sequence clear and logical from start to finish. When the plan will meet this test, we may be reasonably sure that the arrangement of the resulting composition will be coherent.

Let me now summarize my discussion of plan-construction with respect to substance, and then conclude the section on organization with one final illustration. The end of organization in the writing of an exposition is Unity of Effect. To this end, the plan should, in the first place, be such as to assure Unity of Material: under any heading, the subheads should be co-ordinate and mutually exclusive; the sum of any

group of subheads should equal, in logical content, the heading under which they fall. In the second place, the plan should be such as to assure Mass, or Emphasis: the important headings should stand first or last; the important headings should be most amplified. And lastly, the plan should be such as to assure Coherence: each heading should stand in its inevitable position.

As a final illustration, I conclude my discussion with a plan of this entire section:

INTRODUCTION.

- I. *Since* the end of organization is to produce unity of effect;
- II. *And since* the means to this end is a predetermined written plan, in form appropriate:
- (PROPOSITION) *Therefore*: The best method of organization is as follows:

DISCUSSION.

- I. The means to effective organization is a plan in the following form:
 - A. The headings should be written *either*
 - (1) Upon separate cards, *or*
 - (2) All upon a single sheet, *or*
 - (3) Upon both, as circumstances may require.
 - B. The headings should be expressed as propositions not as terms.

- (1) *For, although* a plan expressed in terms may sometimes prove sufficient,
- (2) *Yet* usually a plan expressed in terms is inadequate because indefinite.

C. The interrelations of the headings should be indicated:

- (1) By notation;
- (2) By indention;
- (3) By parallel construction;
- (4) By expressed connection.

II. The end of organization is Unity of Effect.

A. The plan should be such as to assure Unity of Material.

- (1) Under any heading, the subheads should be co-ordinate and mutually exclusive.
- (2) The sum of any group of subheads should equal in logical content the heading under which they fall.

B. The plan should be such as to assure Mass, or Emphasis.

- (1) The important headings should stand first or last.
- (2) The important headings should be most amplified.

C. The plan should be such as to assure Coherence.

- (1) Each heading should stand in its inevitable position.

CONCLUSION.

(PROPOSITION) The best method of organization is that defined above: a method that assures Unity of Effect by means of an appropriate plan.

§ III: THE AMPLIFICATION.

FROM our discussion of the first two steps in exposition — the formulation of the topic as a proposition, and the organization of the material by means of a predetermined plan — we pass now to a consideration of the third and final step: the actual writing of the article, the amplification of the plan into the completed exposition. In this act of verbal composition, we should observe three working rules. In the first place, we should build up each heading by means of material that is concrete. In the second place, if we desire to appeal not only to the understanding but also to the feelings of our reader, we should use material that is not only concrete but also connotative. And in the last place, we should make evident the predetermined structure by means of introductions, transitions, and summaries.

First, then, we should build up each heading by means of concrete material. Since, in an earlier chapter, I have preached at length upon this point, I shall here illustrate rather than expound. First, however, let me recall the subject to your minds by quoting a plan and exposition submitted as part of an examination on this subject in a Summer School course:

SUBJECT: THE USE OF CONCRETE MATERIAL IN LITERARY

COMPOSITION.

THE PLAN.

INTRODUCTION.

(*Proposition*): Concrete material is necessary in literary composition.

BODY, OR DISCUSSION.

- I. Concrete material should be used in literature of thought.
 - A. For in exposition, facts must be presented to establish theories.
 - B. For in argument, conclusions must be supported by evidence and authorities.
 - C. For in criticism, opinions must be illustrated by examples.
- II. Concrete material should be used in literature of feeling.
 - A. For in narrative, detail is essential to reality.
 - B. For in description, we must build up the picture as the eye does, bit by bit.

CONCLUSION.

(*Proposition and Summary*): Therefore, in the literature of thought and in the literature of feeling, the use of concrete material is essential.

THE EXPOSITION.

For success in literary composition, one of the necessary elements is the free use of concrete material. By concrete material, we mean actual, material things, particular instances,

facts or details that exemplify the writer's abstract or general notions. For instance, in a comparison of the literary style of Macaulay and Carlyle, the concrete material might include extracts from the works of each; in a description of the Palisades, the concrete material might include details as to appearance, height, extent, rock-formation, vegetation, as they actually appear to an observer.

In the literature of thought — exposition, argumentation, criticism — the use of concrete material is essential. The purpose of an exposition is to present a clear explanation of some theory. For this, the writer must present concrete illustration: dates, statistics, extracts from sources, if his subject be historical; tables and experiments, if his subject be scientific. In argumentation, the debater wishes to convince his audience of the truth of his conclusions. For this, again, he must offer concrete proof: facts, evidence, authorities. In criticism, if the writer's judgment is to gain assent, he must support and illustrate it with concrete instances: facts from the life of the author he is discussing, and selections from his works.

In the literature of feeling, the use of concrete material is no less necessary. Emotions are caused by physical stimuli. If the writer wishes to reproduce an emotion in his reader's mind, he must first, so far as possible, reproduce the stimuli. In other words, he must present the concrete material that occasioned the emotion. In narration, the writer must reproduce the essential details of the action; he must make the reader live through it, step by step. In description, he must present the picture as he saw it, bit by bit, detail after detail.

Thus we see that, both in literature of feeling and in literature of thought, the use of concrete material is essential. By no other means can the author produce the result to which

all literature is directed: to convey to the receiving mind the exact impression that was in the conceiving mind.

M. E. T.

To show you how essential is concreteness for clear, effective exposition, let me here offer an example of exposition that is entirely without concrete material. This is a summary of a lecture on Argumentation, delivered by my sometime colleague Mr. Charles Wilbert Snow. The students listening to his lecture were required to take notes, and to prepare from their notes a summary about five hundred words in length. As the length of the original lecture was two hours, the students could reduce their summary to the required limit only by omitting all concrete illustration. In the summary herewith submitted, notice the effect of this omission:

SUMMARY OF A LECTURE ON ARGUMENTATION.

The modern point of view regarding argumentation is best illustrated by scientific debate. Scientific debate is practical and is based on facts. Concrete ideas appeal to the individual. This subject we may best consider under four heads: definition; analysis; use of evidence; and presentation.

Definition involves the power to arrange the proposition so that there can be no mistake as to the point to be discussed. This may be accomplished in the following ways: avoid obvious propositions; avoid propositions containing more than one main issue; avoid propositions incapable of proof; avoid

propositions that hinge on some ambiguous word; avoid propositions devoid of interest to the audience; avoid propositions that are negative statements. The propositions should consist of one main issue stated concisely and affirmatively. In order to define accurately, examine carefully into the history of the question.

Analysis involves the power to separate the proposition into its component parts. This is done for the purpose of fairness, to exclude extraneous, admitted, and waived matter. By means of this we reach the point where argument begins. This is known as the clash of opinions. The one who can analyze best, wins his case.

We use evidence to affirm or deny statements made concerning the proposition. Evidence is divided into two classes: (1) Testimonial, or direct, which is found in statistics, opinions, and arguments of others; (2) Circumstantial, or indirect. Testimonial evidence should be the most used, as it is concrete, and as it is the most effective. Fallacies should be avoided. They hold no place in scientific debate. Some of the most common fallacies are: the fallacy of trying to get a case where there is no case; begging the question; ignoring the question.

Effective presentation is a great aid toward winning the point discussed. There are four methods of presentation: (1) Write out your argument and read it. This is not satisfactory because argument prepared for reading differs widely from argument prepared for speaking. (2) Write it out and memorize it. This also is not satisfactory. It gives hardness and inflexibility to the argument. To be effective one should interpret people to themselves. (3) Write out the opening and the closing and the main points. This method is objec-

tionable because it makes difficult a natural delivery. The main points will be definite and the details indefinite. The best method is, (4) to speak extemporaneously. It is best to learn ideas, not words. By this method one can enter into the spirit of his audience, and deliver his argument in a natural manner. Since the success of the argument depends to a great extent upon the man delivering it, he should be physically perfect, have a good command of English, be sincere, keep in touch with his audience, and, above all, be natural.

E. G. B.

The summary just quoted — most excellent as a summary — shows how essential, even for the sake of clearness, is concrete illustration. Without concrete illustration, many of the statements in this summary are almost meaningless. Concrete material is needed to make abstractions clear.

Concrete material, however, may make an exposition clear without making it interesting. Concrete material will assist in obtaining intellectual effect; but it may or may not assist in obtaining emotional effect. Here, for example, is an exposition consisting almost wholly of concrete illustration. As a result of this concreteness, it is excellently clear. But has it any emotional appeal? Does it grip our attention?

SUBJECT: CONGRESSIONAL PROCEDURE.

THE PLAN.

(*Proposition*): The method of passing a bill in the United States Congress is as follows:

- I. The regular procedure is exemplified in the passage of House Bill No. 12,244, 51st Congress, Second Session.
 - A. Which was introduced, referred to a House committee, reported, and passed by the House.
 - B. Which was referred to a Senate committee, reported, and passed by the Senate.
 - C. Which was enrolled, and sent to the President for approval.
- II. A more complicated procedure is exemplified in the passage of House Bill No. 402, 52d Congress, First Session.
 - A. Which was introduced, referred to a House committee, reported, and passed by the House.
 - B. Which was referred to a Senate committee, reported with amendments, and so passed by the Senate.
 - (1) Which amendments the House refused to accept, and demanded a conference.
 - (2) Which amendments the Senate insisted on; but agreed to a conference, as a result of which the House yielded.
 - C. Which was enrolled and sent to the President for approval.
- III. Senate bills go through a course of procedure of a similar nature.

THE EXPOSITION.

The method of passing bills in the United States Congress is, from the character of the body, somewhat different from

general parliamentary practice. The fact that there are two bodies to pass on measures necessitates a rather more complicated system than that in use in non-legislative bodies. Perhaps the best way to get an understanding of the procedure is to follow a bill from its introduction to its approval by the President. In order to make the system perfectly clear, it will be necessary to get the general scheme by following a bill which went through without opposition, and then to show how contingencies are met, by following a bill on which there was a disagreement.

House Bill No. 12,244 of the 51st Congress, Second Session, granted a pension to Annie B. Pettigrew. It was introduced on December 1, 1890, by Mr. Cogswell of Massachusetts, who handed it to the Speaker for reference. It was read twice, and referred to the Committee on Invalid Pensions.¹ On January 13, 1891, Mr. Flick of the Committee reported the bill without amendment, and it was then referred to the Committee of the Whole House.² Three days later, on Jan. 16, Mr. Morrill requested unanimous consent for the discharge of this Committee from further discussion of this bill, and this request was granted. The bill was then engrossed, read the third time, and passed. The Clerk was ordered to request the concurrence of the Senate in the bill.³

On the same day, the Senate received a message from the House of Representatives in which, among other things, it was announced that the House had passed House Bill No. 12,244 and requested the concurrence of the Senate in it. The bill was read twice by unanimous consent, and referred to the

¹ House Journal: 51st Congress, Second Session, p. 12.

² *Ibid.* p. 127.

³ *Ibid.* p. 140.

Committee on Pensions.⁴ On Jan. 26, Mr. Blodgetts of that committee reported the bill without amendment. Five days later, Jan. 31, the Senate proceeded to consider it as in Committee of the Whole, and it was reported to the Senate without amendment.⁵ It was then read the third time, and passed. The Secretary was ordered to notify the House of Representatives of the fact.⁶

On February 2, the Secretary of the Senate reported the passage of the bill to the House;⁷ and on February 4, Mr. Kennedy of the House Committee on Enrolled Bills reported that the committee had examined the bill and found it truly enrolled. The Speaker then signed it.⁸ On February 5, Mr. Sanders of the Senate Committee on Enrolled Bills made a similar report to that body, whereupon the Vice-President signed the bill and it was delivered to the committee to be presented to the President of the United States.⁹ Nine days later, on February 16, 1891, the House received a message from the President stating that, on February 14, he had approved and signed House Bill No. 12,244.¹⁰ Three days later the Clerk of the House reported this fact to the Senate.¹¹

The process was not quite so simple in the case of House Bill No. 402 of the 52nd Congress, First Session. This bill was for the purpose of establishing a division line between the land of the United States and of the Pittsburg, Fort

4 Senate Journal: 51st Cong. 2d Sess., p. 82, 83.

5 Ibid. p. 94.

6 Ibid. p. 100.

7 House Journal, p. 204.

8 Ibid. p. 214.

9 Senate Journal, p. 114.

10 House Journal, p. 251.

11 Senate Journal, p. 158.

Wayne, and Chicago Railroad Company. It was introduced in the House of Representatives on January 7, 1892, and referred to the Committee on Public Lands.¹² On March 24, Mr. Amerman of that committee reported the bill without amendment; and the report was ordered printed, and the bill referred to the Committee of the Whole House.¹³ On June 13, this committee, on motion of Mr. McRae, was discharged from further consideration of the matter; and the bill was read twice, ordered engrossed, read the third time, and passed. The Clerk was ordered to request the concurrence of the Senate in the measure.¹⁴

On June 15, the Clerk of the House delivered a message to the Senate in which was announced the passage of the act by the House. The bill was read twice by unanimous consent, and referred to the Committee on Commerce.¹⁵ Mr. Quay of this committee reported it on July 9, with an amendment. The Senate, by unanimous consent proceeded to consider the bill as in Committee of the Whole, and agreed to the amendment. The bill was then reported to the Senate, and the amendment concurred in. It was ordered engrossed as amended, read the third time, and passed. The preamble was also amended. The Secretary was ordered to request the concurrence of the House in the amendments.¹⁶

On July 11, the Secretary of the Senate reported the action of that body to the House.¹⁷ The next day the Speaker laid the report before the House; and, on motion of Mr.

¹² House Journal: 52d Cong. 1st Sess. Part 2, p. 9.

¹³ Ibid. p. 113.

¹⁴ Ibid. p. 226.

¹⁵ Senate Journal: 52d Cong. 1st Sess. p. 304.

¹⁶ Ibid. p. 348.

¹⁷ House Journal, p. 282.

McRae, that body disagreed to the amendment of the Senate, and asked for a conference on the disagreeing votes of the two houses. Mr. Amerman, Mr. McRae, and Mr. Townsend were appointed managers on the part of the House.¹⁸ On the same day this action was reported to the Senate. That body, on motion of Mr. Cameron, decided to insist on its amendment, and agreed to a conference. Mr. Quay, Mr. Perkins, and Mr. Faulkner were appointed managers on the part of the Senate.¹⁹ This action was duly reported to the House.²⁰

On July 15, Mr. Quay submitted to the Senate the report of the Conference Committee, which recommended that the House recede from its objection to the amendments of the Senate. The Senate agreed to the report,²¹ and this was reported to the House on the same day.²² On July 16, Mr. Amerman presented the conference report to the House. After some discussion, in which it was brought out that the bill had been amended because in its original state it was not satisfactory to the War Department, the report was agreed to. A motion by Mr. McRae to reconsider the vote was, on his own motion, laid on the table.²³ The Clerk of the House reported the action of that body to the Senate on the same day.²⁴

On July 18, 1892, Mr. Warwick of the House Committee on Enrolled Bills reported to the House that the committee had examined House Bill No. 402, and found it truly enrolled. The Speaker then signed it.²⁵ On the same day, Mr. Sanders

18 *Ibid.* p. 285.

19 *Senate Journal*, p. 354. 20 *House Journal*, p. 289.

21 *Senate Journal*, 364.

22 *House Journal*, p. 298.

23 *Ibid.* p. 300.

24 *Senate Journal*, p. 358.

25 *House Journal*, p. 304.

of the Senate Committee on Enrolled Bills made a similar report to that body; and the President *pro tempore* signed the bill, and delivered it to the Committee to be presented to the President of the United States.²⁶ Seven days later, July 25, the President, in a message to the House, announced that two days before he had approved and signed the bill; ²⁷ and, on the next day, a message from the House informed the Senate of this fact.²⁸

Senate Bills go through the same process as those introduced in the House with the exception that they are considered by the Senate first, and if passed by it, are taken up by the House. Being passed by the House, they are enrolled and sent to the President for his signature.

D. C. N.

This exposition on "Congressional Procedure" I have included here to illustrate the difference between concrete material that is denotative and concrete material that is both denotative and connotative. The purpose of the writer of this exposition was merely to be clear; he had no desire, no reason, to be forceful. Since his intended effect was purely intellectual, he attended strictly to the denotation, the literal meaning of his words and of the material they expressed. But had he wished to stir the feelings of his reader, even in so mild a form as to arouse and hold the

²⁶ Senate Journal, p. 374.

²⁷ House Journal, p. 328.

²⁸ Senate Journal, p. 401.

reader's interest, he should have selected his concrete material with view not only to its denotation but also to its connotation. "House Bill No. 12,244, 51st Congress, Second Session," is certainly concrete, and sufficiently denotative; but I suspect that for most of us it has little connotation. I submit, therefore, as our second working rule of amplification, the following suggestion:

If we desire to appeal not only to the understanding but also to the emotions of our reader, we should use material that is not only concrete but also connotative.

To exemplify this second working rule of amplification, I have selected a freshman exposition in most respects ordinary enough, but worthy in its use of illustrative material. Such points as the writer makes, he exemplifies concretely by means of apt quotation; but, besides this, he has chosen these quotations with the intent to make his reader enjoy as well as understand. These illustrations are, for most of us, connotative; therefore they have emotional appeal. By this means, the writer — provided that we care for poetry at all — masters our attention.

THE LANGUAGE OF LOVE'S LABOUR'S LOST.

Shakspeare's comedy of *Love's Labour's Lost* has been generally recognized as youthful work, a play belonging unques-

tionably to his period of apprenticeship. Its characterization is weak; its plot, invertebrate. And yet, despite these marks of youthfulness, it is in one respect well worth our study. This point of interest is the language used: notable in part for the very multiplicity of the verse-forms and prose-forms that its author tries; even more notable for the genuine effectiveness of the forms attempted. To illustrate this multiplicity and effectiveness is the purpose of this paper.

Conspicuous among the passages in prose are those embodying the merry quips of Moth and the ponderous pedantry of Holofernes. Of the former, take this passage as a sample:

Moth. Master, will you win your love with a French brawl?

Armado. How meanest thou? brawling in French?

Moth. No, my complete master: but to jig off a tune at the tongue's end, canary to it with your feet, humour it with turning up your eyelids, sigh a note and sing a note, sometime through the throat, as if you swallowed love with singing love, sometimes through the nose as if you snuffed up love by smelling love; with your hat pent-house-like o'er the shop of your eyes; with your arms crossed on your thin-belly doublet, like a rabbit on a spit; or your hands in your pocket, like a man after the old painting; and keep not too long in one tune, but a snip and away. These are complements, these are humours; these betray nice wenches, that would be betrayed without these; and make them men of note—do you note me?—that most are affected to these.¹

¹ *Love's Labour's Lost*: III. I. 8-26.

And here is Shakspeare's caricature of the language of the Elizabethan school-master :

Holofernes. The deer was, as you know, sanguis, in blood; ripe as the pomewater, who now hangeth like a jewel in the ear of caelo, the sky, the welkin, the heaven; and anon falleth like a crab on the face of terra, the soil, the land, the earth,

Nathaniel. Truly, Master Holofernes, the epithets are sweetly varied, like a scholar at the least: but, sir, I assure ye, it was a buck of the first head.

Hol. Sir Nathaniel, haud credo.

Dull. 'Twas not a haud credo; 'twas a pricket.

Hol. Most barbarous intimation! yet a kind of insinuation, as it were, in via, in way, of explication; facere, as it were, replication, or, rather, ostentare, to show, as it were, his inclination, after his undressed, unpolished, uneducated, unpruned, untrained, or, rather, unlettered, or, ratherest, unconfirmed fashion, to insert again my haud credo for a deer.

Dull. I said the deer was not a haud credo; 'twas a pricket.

Hol. Twice-sod simplicity, bis coctus!

O thou monster Ignorance, how deformed dost thou look! ²

Surely when the youthful Shakspeare penned these lines he was in admirable fooling. Yet from the merriment of Shakspeare's prose, we turn willingly to the melody of Shakspeare's verse. Here we find blank verse, heroic couplet, doggerel, and various lyric forms; and all are excellent. Let us note the blank verse first. As is usual in Shakspeare's early plays,

² Ibid. IV. ii. 324.

the blank verse is normally end-stopped; but now and then the run-on line occurs. Take first this passage of the end-stopped kind:

A lover's eyes will gaze an eagle blind;
 A lover's ear will hear the lowest sound,
 When the suspicious head of theft is stopp'd:
 Love's feeling is more soft and sensible
 Than are the tender horns of cockled snails;
 Love's tongue proves dainty Bacchus gross in taste:
 For valour, is not Love a Hercules,
 Still climbing trees in the Hesperides?
 Subtle as Sphinx; as sweet and musical
 As bright Apollo's lute, strung with his hair;
 And when Love speaks, the voice of all the gods
 Make heaven drowsy with the harmony.
 Never durst poet touch a pen to write
 Until his ink were tempered with Loves sighs.³

The examples of run-on lines, though fewer in number, contain the elements which tend toward Shakspeare's further success in blank verse:

It shall suffice me: at which interview
 All liberal reason will I yield unto.
 Meantime receive such welcome at my hand
 As honour, without breach of honour, may
 Make tender of to thy true worthiness.⁴

Or again:

³ Ibid. IV. iii. 334-47.

⁴ Ibid. II. i. 167-71.

I know him, madam: at a marriage-feast
Between Lord Perigort and the beauteous heir
Of Jaques Falconbridge, solemnized
In Normandy, saw I this Longaville.⁵

Shakspeare's doggerel, which he introduces to liven the conversation, is characterized by its humor. It gives him opportunity for rapid and witty repartee:

Biron. What time o' day?
Rosaline. The hour that fools should ask.
Biron. Now fair befall your mask!
Ros. Fair fall the face it covers!
Biron. And send you many lovers!
Ros. Amen, so you be none.
Biron. Nay, then I will be gone.⁶

Armado. The fox, the ape, the humble-bee,
Were still at odds, being but three.
Moth. Until the goose came out of door,
And stay'd the odds by adding four.⁷

In this play, Shakspeare uses also a large amount of heroic couplets. We find more, and probably better, examples of this form than in his later works in which the rhyme gives way almost entirely to blank verse:

Biron (Advancing). Ah, good my liege, I pray thee, pardon me!

Good heart, what grace hast thou thus to reprove

⁵ *Ibid.* II. i. 40-43.

⁶ *Ibid.* II. i. 123-23.

⁷ *Ibid.* III. i. 90-93.

These worms for loving, that art most in love?
Your eyes do make no coaches; in your tears
There is no certain princess that appears;
You'll not be perjured, 'tis a hateful thing;
Tush, none but minstrels like of sonneting!
But are you not ashamed? nay, are you not,
All three of you, to be thus much o'ershot?
You found his mote; the king your mote did see;
But I a beam do find in each of three.
O, what a scene of foolery have I seen,
Of sighs, of groans, of sorrows and of teen!
O me, with what strict patience have I sat,
To see a king transformed into a gnat!
To see great Hercules whipping a gig,
And profound Solomon to tune a jig,
And Nestor play at push-pin with the boys,
And critic Timon laugh at idle toys!
Where lies thy grief, O, tell me good Dumain?
And, gentle Longaville, where lies thy pain?
And where my liege's? all about the breast:
A caudle, ho!⁸

Last among Shakspere's verse-forms, we come now to what, to me, is the most beautiful element of the play, namely, the Lyrics. Here we see the influence of John Lyly;⁹ and at the same time we come to estimate more highly the early poetic ability of Shakspere. The song of Spring and Winter, rivals and perhaps even excels anything done in this line by his contemporaries. With this song, with which the play con-

⁸ Ibid. IV. iii. 152-174.

⁹ Compare Tryco's song, in Lyly's *Campaspe*; V. I. 35-48.

cludes, we end our discussion of the multiplicity and effectiveness of Shakspeare's forms in *Love's Labour's Lost*:

SPRING.

When daisies pied and violets blue
And lady-smocks all silver white
And cuckoo-buds of yellow hue
Do paint the meadows with delight,
The cuckoo then, on every tree,
Mocks married men; for thus sings he,
Cuckoo;
Cuckoo, cuckoo: O word of fear,
Unpleasing to a married ear!

When shepherds pipe on oaten straws,
And merry larks are ploughmen's clocks,
When turtles tread, and rooks, and daws,
And maidens bleach their summer smocks,
The cuckoo then, on every tree,
Mocks married men; for thus sings he,
Cuckoo;
Cuckoo, cuckoo: O word of fear,
Unpleasing to the married ear.

WINTER.

When icicles hang by the wall,
And Dick the shepherd blows his nail,
And Tom bears logs into the hall,
And milk comes frozen home in pail,

When blood is nipp'd and ways be foul,
Then nightly sings the staring owl,
 Tu-whit;
Tu-who, a merry note,
While greasy Joan doth keel the pot.

When all aloud the wind doth blow,
 And coughing drowns the parson's saw,
And birds sit brooding in the snow,
 And Marian's nose looks red and raw,
When roasted crabs hiss in the bowl,
Then nightly sings the staring owl,
 Tu-whit;
Tu-who, a merry note,
While greasy Joan doth keel the pot.¹⁰

E. M. W., JR.

I have printed this freshman theme in full chiefly to illustrate the use of connotative material in exposition. But this theme illustrates one further thing: the especial value of connotative material as the conclusion. Summaries are valuable in exposition; but still more valuable, as a final stroke, a clinching of the nail, is one last emotional appeal. Summarize your discussion near the end; but close with a passage that is connotative.

As a more worthy illustration of the emotional close in exposition, I print in the Appendix the con-

¹⁰ Ibid. V. ii. 904-938.

cluding paragraphs of an address on Abraham Lincoln, by Colonel Henry Watterson. Here however, I shall content myself with one more example from a freshman theme. This example is the conclusion of a paper entitled "The Drama of Blood," based on a study of Kyd's *Spanish Tragedy* and Shakspeare's *Titus Andronicus*. The writer concludes his description of the type as follows:

The spirit of the Drama of Blood is well summed up in the soliloquy of the Ghost in the *Spanish Tragedy*, Act. IV, Chorus:—

I; now my hopes haue end in their effects,
When blood and sorrow finish my desires:
Horatio murdered in his Fathers bower,
Vilde Serberine by Pedrigano slaine,
False Penringano hang'd by quaint deuice,
Faire Isabella by herselfe misdone,
Prince Balthazar by Bel-Imperia stabd,
The Duke of Castile and his wicked sonne
Both done to death by olde Hieronimo,
My Bel-Imperia falne as Dido fell,
And good Hieronimo slaine by himselfe!
I, these were spectacles to please my soule.

The same thought is expressed even more compactly in the speech of Aaron in *Titus Andronicus*, Act V, Scene I, lines 63-66:

For I must talk of murders, rapes, and massacres,
Acts of black night, abominable deeds,
Complots of mischief, treasons, villanics,
Ruthful to hear.

We can but feel that plays upon such subjects are indeed
"Dramas of Blood."J. M. K.

Our third and final working rule for the amplifying of the exposition, brings us back to the subject of coherence. We should make evident our predetermined structure by means of introductions, transitions, and summaries. I have discussed this matter so fully in the fourth section of my second chapter, that, at this point, I shall merely recall the subject to your minds. What I said there of literature in general, is especially applicable to exposition. At the beginning of a composition, we may strengthen the coherence by stating the subject, by stating the proposition, by stating the plan. During the progress of a composition, we may strengthen the coherence by transition paragraphs and transition sentences, devices that consist in restating so much of the plan as is involved in the two parts to be connected. At the close of a composition, we may further strengthen the coherence by stating or restating the proposition, and by stating or restating the plan by way of summary. In short, we should strengthen the intellectual coherence of our expository

tions by stating at the beginning, at the close, and between the parts of a composition, its subject, its proposition, and its plan.

Of these devices for intellectual coherence, I need give here no special illustrations. Instead, I append two expositions with the accompanying plans. They will serve to illustrate not one section of this chapter, but the whole.

THE CONSTRUCTION OF A MODERN BATTLESHIP.

INTRODUCTION.

The construction of a modern battleship is about the most interesting, costly, and complicated process yet devised by man.

- I. For, although merchant ships are in many ways quite as interesting, they do not approach the battleship in cost and complexity; and
- II. For no engineering work on land, even though it surpass the warship in complexity and expense, can possess the interest that naturally attaches to ships and ship-building.

DISCUSSION.

(Proposition): The construction of a warship includes the plan or paper stage, the shipyard stage, the trial stage, and the completion stage, which ends when the vessel enters commission.

- I. Of these, the plan or paper stage involves the following steps:

- A. It begins with the passage of a bill by Congress, authorizing certain construction and outlining the plans.
- B. The various bureaus of the Navy Department then decide among them the proportion of the ship's displacement each shall take.
- C. Models are then prepared, and tested in a special tank to determine the best shape for the hull under the given conditions.
- D. The departmental architects then draft the plans on which the bids are to be taken.
- E. Upon these plans, each ship-builder submits a bid; or he bids on alternate plans of his own.
- F. The government supplies complete working drawings if its plans are used; the contractor if his plans are accepted.

II. The shipyard stage involves the following steps:

- A. First, the keel is laid.
- B. Then the framing is erected, and covered with the plating and the internal armor.
- C. The rudder and propellor shafts are next put in place.
- D. Then the launching cradle is built, and the ways prepared.
- E. The ship is launched.
- F. Its guns, side armor, turrets, and machinery are put in place.

III. The trial stage involves usually the following tests:

- A. The dock trial, which is intended to run the engines into good working order.

- B. The engineer's trial at sea, which tests the speed and steering gear.
 - C. The builders' trial, which is a preparation for the government trials.
 - D. The government speed trial, which is a test under battle conditions; and
 - E. The government endurance trial, which is a test under service conditions.
- IV. The completion stage involves those steps that make the ship inhabitable, namely
- A. First, all decks and other wood-work about the ship are finished.
 - B. Then the wardroom and cabins are finished, and the crew's quarters, the galleys, the sick bay, and so on, are fitted up.
 - C. Next, the electric lights, the boats, the anchors, and the fixed stores are put in place.
 - D. Last, the ammunition, coal, provisions, and general stores are put on board.

CONCLUSION.

Finally, a crew is put on board; and, with elaborate ceremony, the ship is put in commission.

P. S. L.

THE CONSTRUCTION OF A MODERN BATTLESHIP.

The construction of a modern warship is about the most interesting, costly, and complicated process yet devised by man. Merchant ships may be as large or interesting as battle-ships. Some, indeed, are larger: The North German Lloyd fliers, for example, exceed six hundred feet in length and

twenty-three thousand tons displacement, while England's largest battleship, the Dreadnaught, is only four hundred feet long with a displacement of eighteen thousand tons. But no merchant ship approaches the battleship in cost and complexity. And again, no engineering work on land, even though it surpasses the warship in complexity and expense, can possess the interest which naturally attaches to ships and ship-building.

The construction of a battleship falls naturally into the plan or paper stage; the shipyard stage; the trial stage; and the completion stage, which ends when the vessel enters commission. The paper stage begins with the passage of a naval appropriation bill by Congress, authorizing certain construction and outlining the plans. This method of handling naval matters is a source of mingled grief and anger to the naval authorities; for although a limited amount of Congressional direction may be necessary, yet it is utter folly for even that dignified body of laymen and landmen to attempt to fix details concerning which they are ignorant. However the bill is sent to the Navy Department and its architects, who decide among them the proportion of the ship's displacement each bureau shall be allotted. Here the evil of Congressional dictation becomes visible. In the effort to reconcile the various qualities demanded by the bill, the architects are obliged to compromise or to sacrifice some point—generally the motive power. Then, after their claims have been reconciled to the detriment of the engineer, models are prepared and tested in a special tank to determine the best shape for the hull under the given conditions. By this means it is possible to avoid mistakes in shape which would cost thousands of dollars to correct. When the shape of the hull is once deter-

mined, the departmental architects begin work upon the general plans to be used in soliciting bids for construction. Of late, the preparation of these plans has been disgracefully delayed through quarrels among the architects—Annapolis graduates, by the way.¹ When completed, however, these plans are sent to all important ship-builders in the country. Upon them each contractor submits a bid; or he bids upon alternate plans of his own to meet the required conditions of speed and displacement. In England it is customary to sublet the contracts for armor, guns, engines, and so forth, to such firms as The Vickers Maxim Company and The Fairfield Engine Company; but with us, the armor and guns are supplied by the government, the shafting by the Bethlehem Steel Company, and all else is furnished directly by the contractor as part of his contract specifications. The government furnishes complete working drawings if its plans are used: while, if the contractor's plans are accepted, he furnishes all drawings.

After more than six months of paper work, the shipyard stage begins with the laying of the keel; and from this event all time is reckoned. The record time from construction to acceptance by our government is at present held by the Connecticut which was finished in three years. England does the same work in eighteen months, but does not alter the plans of her ships during construction, while we meddle with our plans at every opportunity.

After the laying of the keel comes the erection of the framing, a large task in itself, and the covering of the frames with the plating and internal armor. This armor consists of a protective deck at the water level, with numerous armored

1 See editorial articles in *The Marine Review*, March and April, 1906.

bulkheads dividing the superstructure and limiting the effect of shell-fire. The rudder and propeller shafts are now put in place with great care, for on their safety depends the safety of the ship. The rudder is made in two or more sections from cast steel, and weighs more than a steel locomotive, while each steel blade of a propeller would just about balance a big French touring car full of people. The launching cradle is now built, and the ways prepared; for the anxious time of the launching has arrived. To insure an easy ride in the water, the ways are coated with one ton of tallow, another of soft soap, and several barrels of oil. But so great is the friction that the ways frequently catch fire, and stop the launching. The ship that we follow, however, enters the water successfully; and its guns, turrets, side-armor, and machinery are now put in position. This work is done while the ship lies alongside a dock, with a floating derrick on one side and a giant crane on the other, each able to pick up forty ton guns like matches, and put them exactly in place.

The ship is now in its trial stage; and the engineer is in his glory, for on him everything now depends. But it is also his time of despair; for all the handicaps that nature and government inspectors can raise, confront him. He must test his engines in an uncompleted ship with insufficient forces, and hampered at every turn with red-tape; but he somehow produces amazing results. The usual trials are five in number, and as follows: the dock trial, lasting for a week, which is held soon after launching, to run the engines into good working order; the engineer's trial at sea, with the ship weighed to its cruising draught, to test the speed and maneuvering qualities of the hull; the builder's trial, to prepare for the government trials—and such preparation is essential if

a failure is not to ensue; the government speed trial, which is now run under battle conditions, such as forced draught, closed engine room, ordinary coal, and regular crew; and the government endurance trial, run at low speed but under service conditions; all five being over predetermined courses. If the trials are successful, the ship is turned over to the government, and enters the next stage; if not, it is taken back to the yards, and alterations are made in its machinery. This actually happened to the *Texas*, which, twice unsuccessful, was finally turned over to the government at a loss to her builders of over half a million dollars.

Arrived at the completion stage, the ship, which before was only a grim steel box, is painted and made habitable. First all decks and other woodwork about the ship, as panelling of the wardroom and officers' cabin, is finished. Then the wardroom and cabins are furnished with carpets, hardware, and such things; and the galleys, baths, sick-bay, armory, and the various offices are fitted up. Next, all the electric lights, the boats, anchors, and other fixed stores are put in their places on board; and only when all else is ready are the ammunition, coal, provisions, and general stores taken on and stored in the magazines and bunkers.

Finally, the crew is drafted, and with its ditty bags goes aboard its floating home. There, with much pomp and ceremony, to the tune of the *Star Spangled Banner*, the roar of cannon, the shrieks of whistles, and the cheers of spectators, the American flag is hoisted: another ship has joined the American Navy.

P. S. L.²

² For all technical information in this article, the writer is indebted to his father, a naval architect and mechanical engineer, who has been at considerable trouble in revising this article to insure its accuracy.

SHYLOCK AND BARABAS.

(PROPOSITION): Shylock in Shakspeare's *Merchant of Venice* and Barabas in Marlowe's *Jew of Malta* resemble each other only in external characteristics; in the essential qualities of character, they are two entirely different beings.

- I. They possess the following superficial similarities:
 - A. Both Shylock and Barabas have an unnatural greed for money; and both are rich.
 - B. Both love their daughters; and each is forsaken by his child.
 - C. Both are animated by devotion to their ancient race, religion, and law, and by hatred toward the Christians.
 - D. On various occasions, they make similar utterances:
 - (1) When their money is about to be taken from them.
 - (a) *Merchant of Venice*: IV. i. 367-370.
 - (b) *Jew of Malta*: I. ii. 149-50.
 - (2) When referring to the action of their daughters.
 - (a) *Merchant of Venice*: III. i.
 - (b) *Jew of Malta*: III. iv. 25-28.
 - (3) When referring to their treatment by the Christians.
 - (a) *Merchant of Venice*: I. iii. 105-6.
 - (b) *Jew of Malta*: II. iii. 23-25.
 - E. Both, in the end, fall by the failure of their own stratagems.

II. They possess the following dissimilarities:

A. In its broadest aspects, the character of Shylock is entirely unlike that of Barabas.

(1) Shylock, with all his avarice, is a man.

(2) Barabas is a monster.

B. Shylock has dignity; Barabas has none.

(1) Shylock shows his dignity in his attitude toward his servants.

(2) Barabas shows his lack of dignity in making a friend of his slave.

C. Shylock is a law-abiding man; Barabas is a criminal.

D. Shylock is of moderate intellectual development; Barabas is highly educated.

E. Each stands for a different interpretation of the Jewish race:

(1) Shakspeare saw the Jewish race as they truly were, a wronged and persecuted people.

(2) Marlowe saw them only as they appeared to the Christians of his time.

(CONCLUSION): We conclude, therefore, that Barabas is merely a caricature, a stage villain, an inhuman wretch; while Shylock, in spite of his avarice, is human with all the love and hatred that is common to our humanity.

N. P. B.

SHYLOCK AND BARABAS.

Shylock in *The Merchant of Venice* and Barabas in *The Jew of Malta* resemble each other only in external character-

istics; in the essential qualities of character they are two entirely different beings. They are alike in the outward aspects of their lives; but in the effect that environment produces on the character of each, they are as little alike as light is to darkness. The one, with all the short-comings of his race and age, is yet intensely human; the other, subject practically to the same influences, is a human monster. We shall first look into the aspects of similarity between these two characters.

Both Shylock and Barabas possess an unnatural greed for money, with this difference, however, that in Barabas this greed becomes a consuming passion to which everything else is subordinated. There is nothing he would not attempt, no crime he would not commit for the sake of money. He loves gold for its own sake and exults over his money-bags as a lark sings over her going.¹ Money is his God. For it, he sacrifices his daughter's happiness and, finally, his own soul; for at last he dies unrepentant with a curse upon his lips.² Shylock never makes his religion subordinate to his greed for money. It is true that his money is precious to him; but that is because it is the reward of thrift and frugality. To him, it is merely a token of successful endeavors. He does not even conceal it; Jessica frequently has access to it, and he even leaves his house in Lancelot's keeping.³ The fact that he was accustomed to lend money on interest in no wise argues that he was miserly. Being prohibited from engaging in other lines of trade, he made money-lending his business in life. His thrift brought him wealth, which he cherished

1 Jew of Malta: II. i. 60-62.

2 Ibid. V. v. 79-89.

3 Merchant of Venice: I. III. 170-71.

more for the effort it took to obtain it than for the money itself.

Both Shylock and Barabas love their daughters; although, as indicated in the preceding paragraph, in this respect also Barabas is greatly inferior to Shylock. The affection of the former is not sincere. If it were, he would not cause the death of Abigail's lover in order to avenge himself upon his enemies. With Shylock, it is different. He loves his daughter devotedly; trusts her implicitly; and pities her after she has deceived him.⁴ That Barabas should be deserted by his daughter is not strange to understand; but it is difficult to account for Jessica's desertion of Shylock, who always treated her with tenderness and affection.

A third characteristic which Shylock and Barabas show in common is a devotion to their ancient race and religion. The patriotism of Barabas, however, is greatly inferior to that of Shylock. He is never wholly sincere. He has no deep reverence for his faith. Shylock, on the other hand, is deeply religious. His piety is genuine and not pretended. His hatred of Christians is animated by the unjust treatment they have shown him. Shylock, although punished at last as he deserved to be, nevertheless shows his Christian adversaries that they have taught him the lesson of revenge.⁵ The hatred of Barabas is unnatural in that it embraces all mankind, regardless of race. Shylock is loyal to his own people; Barabas pretends loyalty.

Another striking similarity between these two characters is the likeness of their utterances on various occasions. When his money is about to be taken from him, Shylock says,

4 *Ibid.* IV. i. 291-98.

5 *Ibid.* III. i. 60-68.

You take my house, when you do take the prop
That doth sustain my house; you take my life,
When you do take the means whereby I live.⁶

On a similar occasion Barabas gives expression to the following:

You have my wealth, the labor of my life;
The comfort of my age, my children's hope.⁷

When deserted by his daughter, Shylock cries out,

My ducats, my daughter.⁸

Barabas on a like occasion says,

False, credulous, inconstant Abigail!—
Ne'er shall she live to inherit aught of mine.⁹

In speaking of his treatment by Antonio, Shylock remarks,

Still have I borne it with a patient shrug,
For sufferance is the badge of all our tribe.¹⁰

When Barabas refers to the treatment that Christians have shown him, he says,

I learned in Florence . . . when they call me a dog,
To duck as low as any barefoot friar.¹¹

⁶ Ibid. IV. i. 367-70.

⁷ J. of M. I. ii. 149-50.

⁸ M. of V. III. i.

⁹ J. of M. III. iv. 25-28.

¹⁰ M. of V. I. III. 105-6

¹¹ J. of M. II. III. 23-25.

The last similarity that we shall mention is the fact that both Shylock and Barabas fall in the end because of the failure of their stratagems. The spirit in which they accept defeat, however, is very different. Shylock's end is pathetic and pitiful; Barabas meets death in a defiant attitude, with curses upon his lips.

Having made an examination of certain external similarities between these two characters, we shall now make an analysis of even greater dissimilarities in their real character. Shylock is entirely unlike Barabas. Shylock, with all his avarice, is a man; Barabas is a human monster who boasts of his murderous cruelty. He says that he "walks abroad o' nights and kills rich persons, groaning under walls;"¹² and that he poisons wells and studies physic that he may keep the sextons busy with "digging graves and ringing dead men's knells."¹² By his extortions, he fills jails with bankrupts and the hospitals with orphans; and he chuckles when his victims hang themselves. This, in brief, indicates the character of this human monster. Nothing that Shylock says or does gives evidence of such depravity. It is true that he was impelled by hatred of Antonio to seek revenge; but, as we have stated previously, it was revenge in which the Christians themselves had been his instructors. His bitterest enemies can find no crime, no injustice, of which to accuse him. It is clearly stated by Portia at the trial that "the Venetian law can not impugn him."¹³

A second dissimilarity is the total lack of dignity in the character of Barabas; the character of Shylock is never devoid of dignity. This contrast is brought out in the attitude of

¹² *Ibid.* II. iii. 177-200.

¹³ *M. of V.* IV. i. 171-2.

each toward his servants and inferiors. Barabas makes an intimate friend of his slave Ithamore; he eats with him, and calls him by endearing names;¹⁴ but yet he is always distrustful of him, and watches him closely. His trust does not inspire confidence. Shylock, on the other hand, possesses too much self-respect to allow his servants to take any liberties with him. He nevertheless treats his inferiors with kindness and respect.¹⁵ This treatment inspires confidence in them. This fact is shown when he leaves Lancelot in charge of his house during his own absence; and, when the latter leaves his service, he wishes him well. The attitude which people assume toward their inferiors is a good criterion of their character. Measured by this standard Shylock is greatly superior to Barabas.

In addition to these contrasts, a third is the relation of these two characters to society. In Shylock, we have a law-abiding man; Barabas is a depraved criminal. Shylock feels that he has done no wrong, and therefore dreads no judgment. His taking interest for money which he has loaned is no crime; it is as lawful as the means by which his forefathers secured their livelihood.¹⁶ At the trial, the severest criticism that can be brought against him is, that he is revengeful and unmerciful. He is innocent of any violation of the law. Barabas, on the other hand, commits one crime after the other, in order to conceal his guilt of the preceding one. His villainy stops at no crime however foul. He has no compunctions; but murders his own flesh and blood.

These two characters present a marked contrast also in

¹⁴ *J. of M.* III. iv. 13-18.

¹⁵ *M. of V.* II. v. 7.

¹⁶ *Ibid.* I. iii. 84-86.

their intellectual attainments. Shylock is a man of modest intellectual development; Barabas is a man highly educated. The former has but little learning. He is narrow in his sympathies; and what little learning he has is derived from the literature of his own race.¹⁷ His conversation contains many references to Scripture; but he is ignorant of science and the classics. He is skillful in argument. Indeed, he is a typical Jew, with a scornful disregard for everything that is not Jewish. With Barabas, however, the case is different. He is a well educated Hebrew, being both a physician and an engineer.¹⁸ His conversation gives evidence that he is versed in the classics,¹⁹ ancient mythology, and the Bible;²⁰ and yet his speech is marked with oaths and vulgar jokes. He has not the refinement of thought and expression that Shylock has.

These dissimilarities in the characters of Shylock and Barabas indicate two views of the Jew which were prevalent during the time of Marlowe and Shakspeare. Shakspeare saw the Jewish race as it truly was, a wronged and persecuted people. It would be entirely unjust to the great dramatist to suppose that he could not see through the prejudices and dislikes of his time, and discover the excellent qualities as well as the faults of the Jewish race. He saw the injustice done to it, and embodied that truth in the character of Shylock. That is the reason our sympathies go out to him. In picturing Shylock, he has made no concessions to the prejudices of his age. If he had attempted to moralize on the wrong of perse-

¹⁷ *Ibid.* I. III. 77-90.

¹⁸ *J. of M.* II. III. 185-6; 191-2.

¹⁹ *Ibid.* I. I. 188; 189.

²⁰ *Ibid.* II. I. 12-13.

cution, doubtless his play would have been hooted off the Elizabethan stage. He did a far more effective thing when he made Shylock symbolize the persecution of the Hebrew people.

Marlowe, on the other hand, saw the Jews only as they appeared to the Christians of his time. His picture of the Jew in Barabas is the prejudiced view of a narrow and intolerant age. He takes no account of any virtues in his character. No human being is so depraved but there is some good in him. The depravity of Barabas is so great, his lust for money is conceived on such an enormous scale, as to give one the impression that no such being could have lived. He is unreal. One feels that he is only a caricature, a stage-villain, an inhuman wretch; while Shylock in spite of his avarice, is human, with all the love and hatred that is common to our humanity.

N. P. B.

As a conclusion for this chapter, I herewith recapitulate the working rules for exposition:

(1) As to formulation of the topic, the writer should define in words the effect that he desires to produce. In practice, this means that, as a test and basis for unity of effect and of material, he should express his central thought as a proposition.

(2) As to organization, the writer should prepare, either upon cards or upon a single sheet or both, a plan phrased in propositions the interrelations of which are appropriately expressed; and by means of this plan, he should so marshal his thought-divisions

as to assure unity of material, emphasis, and coherence, that is, to assure, in the structure, unity of effect.

(3) As to amplification the writer, in expanding his plan into a completed exposition, should build up each heading with material that is concrete; and, if he aims at an effect not only intellectual but also emotional, he should use material not only concrete but connotative. In the amplification, moreover, he should emphasize his structural coherence by means of the several devices of expressed connection.

CHAPTER IV.

OF CERTAIN PREPARATORY-SCHOOL MATTERS.

And things unknown proposed as things forgot.

Pope: *Essay on Criticism*: III: 15-16.

UONSPICUOUS at the head of our entrance requirements in English, stands the statement: "No candidate will be accepted in English whose work is notably defective in point of spelling, punctuation, idiom, or division into paragraphs." This requirement, I am sure, is strictly enforced by every college — and yet — well, is it not astonishing how much a freshman can forget between the day of his examination and the day he enters college? Ask a freshman section to spell *athlete*, and see how many will spell it *ath-e-lete*. Look over the first themes that they pass in, and see how many really know what constitutes a sentence, or a paragraph. To spend time in college on things so elementary seems a pity; yet such expenditure is not to be avoided. I append this chapter, therefore, to remind some of you of what you have forgotten.

§ I: OF PARAGRAPHING.

PARAGRAPHING is the grouping of sentences in print or manuscript to show their thought-relation. In conversation, we begin a new paragraph each time the speaker changes. In continuous discourse, we begin a new paragraph with each new division of thought. The principles that govern paragraphing concern partly matters of correctness, partly matters of effectiveness. I shall recall them to you under these two heads.

Correctness in paragraphing is a topic further divisible into two more: correctness of form; and correctness of content. As to form, a paragraph should be indicated by indenting the first line an inch beyond the margin; by indenting no line within the paragraph; and by leaving no space unoccupied between the sentences. To remind you of such matters seems absurd; and yet paragraphs in which the first line is not indented, or in which each new sentence is given a new line though part of the line above remains unoccupied, are not unknown in freshman themes.

As to content, correct paragraphing depends partly upon the effect intended by the writer, partly upon

the intellectual capacity of his reader. If a certain thought-unit in his discourse be divisible into four smaller units, he may space each as a paragraph or combine them all in one, according to whether he wish to emphasize the whole or its individual parts. Burke, for example, in his *Speech on Conciliation*, devotes to the four reasons why force is inexpedient, a passage of three hundred and fifty words. Had Burke desired to emphasize the common unity of the whole, he might have grouped these three hundred and fifty words as a single paragraph. Instead he divided them into four: That force is temporary — 43 words; uncertain — 67 words; injurious — 134 words; untried — 76 words. This division he made to emphasize the individual parts.

In addition, however, to the effect intended, a writer must consider the mood and the mental calibre of his readers. Little folk and the readers of popular magazines must have their intellectual stimulants administered in homeopathic doses. Maturer minds, however, prefer to grasp an author's thought in its larger relations. For such readers as you and I address, paragraphs of from one hundred to three hundred words are probably the safest. We should, at all events, scan very suspiciously a paragraph that occupies less than one or more than three pages of theme-paper. A weak paragraph we may strengthen either

by an infusion of additional material or by combining it with neighboring paragraphs around their common group-proposition; or, if neither of these remedies is available, we may omit the weak paragraphs altogether. If, on the other hand, a paragraph be too long, we may remedy that fault by resolving the paragraph into its logical subdivisions. Thus by a little care, we may adjust the length of our paragraph to the preference of ourselves and our intended reader without sacrificing in the least its logical unity.

EXERCISE.

In the article entitled "How to Improve Your Way of Talking," reprinted (in the Appendix) from the *New York Evening Journal*, justify its present paragraphing, and then show how it would have been paragraphed if published in the *Nation* or in the *Atlantic Monthly*.

Correctness, however, is not the only requisite of paragraphing. A paragraph must also be effective; that is, it must conform to the three-fold principle of unity of effect. To this end, a paragraph should, in the first place, possess unity of material; that is, it should be logically reducible to a topic-sentence. In the second place, it should possess mass, or emphasis; that is, it should be so arranged and so proportioned as to make conspicuous the most important parts. And lastly, it should possess coherence; that

is, it should be so arranged, so phrased, and so connected, as to make the relation of part to part and sentence to sentence unmistakable.

To be effective, therefore, a paragraph should normally be built as follows: If the paragraph be the first of several that discuss a topic common to all, its first sentence may well be devoted to a statement of that topic. If the paragraph be any but the first of such a group, then a part or the whole of its opening sentence should mark the transition from the paragraph preceding. Next after this transitional clause or sentence, should come a sentence that states the central thought or, at least, the subject, of the entire paragraph. Then, in natural order, should come the amplifying sentences, each containing some word to show its relation to the sentence next before, and each so phrased as to throw similar thoughts into similar constructions. At the end of the paragraph should come a sentence or a group of sentences that binds the thought of the paragraph together and leaves before the reader in completed form, the precise effect intended. To make all paragraphs alike would be monotonous; but to make a paragraph effective is, in a majority of cases, to follow the working rules prescribed above.

In the following theme, written by the freshman

president of the class of 1909, point out wherein these rules have been observed:

DISCIPLINE.

"Spare the rod and spoil the child" is an old saying which to us seems barbarous. We are realizing, more and more, that to rule by love and good example is the better way. Even in our prisons, corporal punishment has been prohibited. Instead of locking our convicts into cells, we are teaching them useful trades. We are trying to show them that we do not punish for punishment but for reformation.

But when all kindness and persuasion within reason has been tried and found insufficient, we resort to other means: the prisoner is put on bread and water or possibly is given some especially disagreeable work to do; the child is put to bed early to think over the error of his ways, is sent into a corner until he promises to be good. In extreme cases, we resort to whipping.

We have, here at the University, many of these extreme cases of incorrigibility which are most discouraging. We freshmen have talked kindly, gently, even tearfully, with the sophomore boys; we have even administered mild punishment: but we can see little improvement. We are afraid they will compel us to be more severe. We may even have to do some whipping, which would greatly grieve the kind-hearted freshman class of Naughty-Nine.

"Naughty-Nine! this way!"

W. S. MACD.

§ II: OF SENTENCE STRUCTURE.

A SENTENCE is the expression of an independent thought, simple, complex, or compound. Occasionally this thought is identical with the thought-unit if a paragraph; that is, the paragraph consists of but a single sentence. More often, however, the thought expressed in a sentence is but a subdivision of the thought unit of the paragraph.

Sentence-structure, like paragraph-structure, I shall consider under two heads: Correctness, and Effectiveness. Correctness in sentence-structure may be defined as conformity to Good Use. Good Use, in turn, may be defined as common consent, the usage that is reputable, national, and present. Reputable use is the usage of the best writers,—not one, but all. For example, the construction “He don’t” in place of “He doesn’t” is certainly present, and perhaps national, but not reputable; therefore, “He don’t” is not in good use. National use is the usage of the entire English speaking race, as distinguished, on the one hand, from usage that is foreign and, on the other, from usage that is local or technical. The

school-boy translation of *caput nectentur* (*Æn.* V. 309) as "they shall be bound with respect to the head," violates good use because the accusative of specification is not an English, but rather a Latin, or more strictly a Greek, construction. Present use is the usage of the present day, as distinguished from usage that is obsolete and from usage that is just creeping in. The English language is a living, changing language; and what is not good use today may have been good use a hundred years ago, or may become good use a hundred years hence. At present, for example, two negatives make an affirmative; yet Chaucer, in describing his "verray parfit gentil knight," wrote thus:

He never yet no vileinye ne sayde
In al his lyf, unto no maner wight;

and according to the usage of his day, Chaucer's *four* negatives merely strengthened the negation. Correctness in sentence-structure, then, conformity to good use, is conformity to usage that is at once reputable, national, and present.

A second definition of correctness in sentence-structure is to say that it is construction that is either grammatical or idiomatic. An idiom is a construction peculiar to the language; a construction that cannot be translated literally because literally it makes no

sense. For example, the construction "I *had* rather go," for "I *would* rather go" is an idiom. "I *had* go" makes nonsense; yet "I had rather go" is just as good English as "I would rather go." The latter is grammatical; but the former accords with long established idiom.

Violations of correctness in sentence structure are called solecisms. I have no purpose to discuss solecisms at length; but two occur with such frequency in college themes — and even in college text-books — as to warrant individual mention. One is the use of sentences that are not sentences; the other is the use of misrelated participles.

The first of these solecisms, the use of sentences that are not sentences, consists in beginning with a capital and concluding with a period a group of words that has no subject, or no predicate, or neither, or that, because of the presence of a subordinate conjunction, is merely a dependent clause. Here are a few instances from freshman themes:

That is what you call college graft. A square green button for twenty-five cents. That is nothing but highway robbery.

That look of appeal on his face I shall never forget. So pathetic, so beseeching, such a look of want in his bright but deeply sunken eyes.

Aerial navigation has occasioned many deaths. The latest

being that of a daring Frenchman, of whom we have all heard, Paul Nocquet.

"Good work, old fellow! Down the fresh!" a soph calls out. While from a freshman on the opposite side comes the cry, "Now you have him! Give it to him!"

To be sure there is a kind of feeling of "scrap" between the sophomores and the newly entering "Fresh." Which feeling is more productive of fun than of trouble.

I have a group of far more interesting examples culled from the works of a well known authority on English composition; but I am unwilling to cast the first stone.

The second solecism that I wish to note is the mis-related participle. A participle ought to modify the word that would become its subject if the participle became the predicate of a clause. Violation of this rule produces, not infrequently, astonishing results. Here is an example:

Crossing the river in a ferry-boat, the towering *sky-scrapers* filled me with amazement.

We sympathize with the amazement of the writer; yet he had no intention of implying that the sky-scrapers were crossing the river in a ferry-boat. What he should have said was this:

Crossing the river in a ferry-boat, *I* was filled with amazement at the towering sky-scrapers;

or, if he preferred, he might have said:

As I crossed the river in a ferry-boat, the towering sky-scrapers filled me with amazement.

Yet the original sentence is not impossible; although "sky-scrapers" is the nearest substantive, the participle might be taken to refer to "me." In the following sentence, not even that possibility exists:

Thus *transformed* into a state of Union, *it* will take some time before another insurrection takes place there.

I shall not illustrate these solecisms further. I hope that I have said enough to make clear to you the meaning of the abbreviations "Not S.," and "Mis. Part.," if they should occur in the margins of your themes.

From Correctness, my first heading under Sentence Structure, I pass now to my second heading, Effectiveness.

Effectiveness, in sentence structure as in paragraphing, results from the application of the three-fold principle of Unity: unity of material; mass, or emphasis; and coherence. In sentences, unity of material is not so much a question of brevity or length as of singleness of idea. Take, for example, this sentence from Doctor Johnson's *Life of Gay*:

John Gay, descended from an old family that had been long in possession of the manor of Goldworthy, Devonshire, was

born in 1688, at or near Barnstaple, where he was educated by Mr. Luck, who taught the school of that town with good repute, and, a little before he retired from it, published a volume of Latin and English verses.

The violation of unity in this sentence does not consist in the fact that the sentence is sixty words in length; De Quincey, in the selection printed in the Appendix, uses in one instance a sentence eighty-nine words long followed by another that is one hundred and forty-eight words long, yet in each keeps perfect unity. The violation of unity in Doctor Johnson's sentence consists rather in the fact that it endeavors to combine three matters that ought to be kept reasonably distinct: Gay's birth and education; the previous history of his family; the achievements of his teacher, Mr. Luck, as pedagogue and poet.

Nevertheless, the longer the sentence the more chances are there for the thought to go astray. Especially to be avoided are sentences that, by means of successive *and's* and *but's*, go on forever, and sentences similarly constructed in which commas take the place of the conjunctions. Both faults are illustrated in the following passage:

Thursday after chapel was my first lecture, after that I had no lesson until the afternoon, a meeting was called for the Freshman class and was held in Assoriation Hall where we elected our temporary president and different committees,

there being no Geology lesson, English was next where we assembled, but on account of an important engagement with our former principal, my brother and I left early so as to meet him at school to have my registration papers signed, but through different delays we missed him and made an appointment for the following evening.

The error in these sentences, consists in making compound structure too compound. Below are sentences in which unity has been violated by making the complex structure too complex:

Carefully viewing the Cuban situation for the last eight years and the present culmination of the attempted self-government, as a former member of the Ninth United States Infantry I begin to recollect (having had close intercourse both with the Spanish soldiers and the Cubans after the surrender of Santiago de Cuba, where the above regiment was ordered to raise the American flag over the governor's palace and to form a guard all over the city) the peculiarity of the Cuban people and the striking difference between them and the Spanish in the manner of cleanliness and other habits. . . .

The impression created by the Cuban inhabitants on us while in the city of Santiago de Cuba was far from favorable, and their general conduct proved such as to preclude their erstwhile earned sympathy from being considered as well deserved, for the majority of the American soldiers who made the Cuban liberty possible were constantly complaining, among other things, that nearly all the clothes from the "Bloody Bend" near San Juan Hill (where we dropped our light marching clothes that we carried over our shoulders, pre-

paratory to entering into battle on the morning of July 1, 1898) mysteriously disappeared, and most of us had to suffer doubly as a consequence of that from July 1st till the 17th, when the regiment marched into Santiago de Cuba. . . .

Mass, or Emphasis, in sentence structure differs from mass in paragraphing in two respects. In the first place a sentence is so much smaller than a paragraph that it offers little scope for the expansion of important parts. Emphasis through proportion, therefore, is, in sentence-structure, a device of little use. In the second place, English sentence-structure is so restricted by the rules of grammar that emphasis through arrangement can be used much less freely than in paragraphs. In Latin and in other inflected languages, the important word may receive the conspicuous position. In English, to move a word out of its natural position is sometimes to make both sense and syntax unintelligible. Horace, free to adapt his word-order to his artistic purpose, inquired calmly :

Quis multa gracilis te puer in rosa
Perfusus liquidis urget odoribus
Grato, Pyrrha, sub antro?

—Odes : I. v : 1-3.

But a mad poet must he be to write in English :

What many slender you boy 'neath roses
Bedewed liquid courts perfumes
Pleasant, Pyrrha, within grotto?

In the English sentence, Emphasis has indeed its limitations!

Even thus limited, however, Emphasis may do much. In each of my last three sentences, for example, I have emphasized some phrase or clause by changing the natural order. Usually we may place the important word or phrase at the beginning or the end. At least, we may avoid beginnings and endings that are weak. At the opening, we may avoid a meaningless *it* or *there*; at the close, we may avoid a dangling participle. Let us remember, also, the oft-quoted dictum of the professor: "A preposition is a weak word to end a sentence *with*."

For Coherence in sentence-structure we may utilize all the devices applicable to paragraphs: arrangement; parallel construction; expressed connection. We may so arrange a sentence that the modifiers shall come next the word they modify, the correlative connectives next the expressions they connect. We may so phrase a sentence as to express similar ideas in similar constructions; especially, so as to keep the same subject in successive clauses. We may so express the connection of the parts as to avoid false co-ordination; false subordination; relative pronouns that agree not with their antecedents or that have no antecedents, or that confuse the restrictive with the non-restrictive sense; participles that know not what they

modify; positive conjunctions — *but* and *and* — for post-positive conjunctions — *however* and *moreover*; ellipses that leave the meaning far to seek. For illustrations of these faults, I refer you to the exercises that conclude this section; for illustrations of coherence well devised, to the selection from Thomas De Quincey in the Appendix.

EXERCISE.

Revise for correctness and effectiveness the following sentences :

1. There came a white-clad figure down the hall, as it moved without a sound the sight had great effect on Rube.

2. After matriculating, and arranging my course of study, the first cry that greeted my ears was: "Hey, Freshman, have you got your cap and button?"

3. The mouth has a rather short upper lip and has a set look about it that speaks much for the owner's nerve and grit. The cheeks a little hollow making the cheekbones prominent.

4. This custom of making the freshman wear a small cap is a good one. Some of the reasons are that it distinguishes him from the other classes, makes him respect them, it is a good idea, for when a freshman is needed they are easily seen; and it makes him have more college spirit.

5. We went a few hundred yards when we stopped.

6. There is perhaps nothing so easy to read as the human

7. I was strolling through Central Park very early one countenance.

Sunday morning last summer when my attention was attracted by the strong smell of a cigar.

8. It is almost incredible to see how women are treated in the street cars.

9. The cat remained sitting quietly in the drizzling rain for nearly an hour when suddenly it moved to another hummock and crouched for a spring.

10. I was riding uptown in the Madison Avenue car, several months ago, and at Sixtieth Street a gentleman entered taking the seat at my right.

11. It matters not to me, when I am out walking, if the sun shines or if it rains, unless I am out with my chum's sister on a Sunday afternoon.

12. In speeches or from the pulpit I hardly think slang is justifiable.

13. His appearance is more of a minister than a seeker of bargains.

14. In a doorway stood two women conversing in low tones and sad faces.

15. A third class of students consists of men who come to college for an education but still they enjoy athletic sports.

16. To the left rose the Palisades. The right bank was covered with trees.

17. Summing up slang though it has force and suggestiveness is unjustifiable because of its lack of denotation, its connotation and violation of grammar rules.

18. Directly before me was the library with its stone steps, massive pillars, and surmounted by a dark round dome.

19. After washing and gulping down a hasty breakfast, our journey was continued.

20. When fifteen years old, all his domestics were taken away from him.

21. As one leaves the train, he sees nothing but a very poor lot of tenements on one side of the station while the other side is adorned with a shipyard and coal pockets.

22. The roar of the rain on the canvas was prodigious, it was necessary to shout to be heard.

23. Reputable use is when a word is used by the best authors.

24. Our mast was too tall to pass the railroad bridge by four inches.

25. I thought it unusual for anybody to be thus enjoying themselves at that early hour.

26. With the changes of color begin the real beauty of the tropical sunset.

27. On either side of the road lay a large farm freshly plowed, each furrow could be followed to its very end.

28. To me it not only seemed surprising but also novel.

29. I stepped forward to see whom it might be.

30. One lonely student was making his way across Ohio Field toward the library, being bound that way myself I followed close behind.

31. Anybody desiring to serve as an election watcher should send their name and address to the above address.

32. Freshmen are treated much different in England than in America.

33. Suddenly, far down the line, a faint shout was heard of "Car coming!"

34. Its muscles quivered for an instant and then it shot out like from a spring.

35. It seems as if every passenger had a friend who came to see them off.

36. Not only does college spirit benefit the athletic standards but also the scholarship of an institution.

37. People leaned their heads out of windows; but those who had any ear for music were compelled to draw it in again.

38. At first I could only see the back of her head.

39. We are justified in using slang at any time where it makes our meaning clearer to the class of people we speak to.

40. Every ship was decorated from bow to stern, making the one touch of bright color on the British ships.

41. In his right hand, each held a small can of yellow paint, while a large paint brush ornamented his left.

42. I was standing on the steps of the Library speaking to an upper classman, when two students who were evidently Freshmen were questioned by a young man who was visiting the University as to the whereabouts of the "Hall of Fame."

43. I had no sooner gotten out of the crowd that had left the car with me, than I was surrounded by a throng of peddlers. Some with their arms laden with ticklers, yelling at the top of their voices, "Here's where you get your Ticklers, five cents a piece." Others carrying large bags, crying out, "Get your pockets full of confetti for a nickel."

44. There is nothing about secondary schools and colleges that creates such a democratic spirit as athletics.

45. He was the sort of fellow that I admired. A great, broadshouldered fellow, standing erect and firmly. His head was set gracefully on his shoulders while his hands hung gracefully by his side. His neck and chest and head were

those of an athlete. His neck broad at the base, tapering to the head. The chest broad and full, while the head seemed to match or fit the whole. His face was clear cut. A broad, high forehead, dark gray eyes, a slightly Roman nose, and an even mouth that was barely open, showing his white teeth.

§ III: OF WORDS.

CHOICE of words, like sentence-structure and paragraphing, may be best considered under the two heads correctness and effectiveness. Correctness in the choice of words is but another name for conformity to Good Use, to common consent, to usage that is reputable, national, and present. First, then, let us consider reputable use.

In words as in sentences, reputable use is the usage of the best writers. The word "elevated" is reputable when used as a participial adjective, as in the phrase "the elevated railway." It is not reputable when used as a substantive, as in the sentence, "We took the elevated to the Polo Grounds." Much less is it reputable when abbreviated to the monosyllabic "El." Similarly, the word "trolley" is reputable as the name of the grooved wheel that connects an electric car with the wire above it; it is reputable also in the compound nouns trolley-wheel, trolley-wire, trolley-pole, trolley-car, and so on. But "trolley" in the sense of trolley system, as in the sentence, "We took the trolley," is, at best, colloquial; and the verb "to trolley," as in the sentence, "We trolleyed to Fort George," is certainly not reputable.

National use, in words as in sentence-structure, is the usage of the entire English-speaking race, in contrast with usage that is local or foreign. We should avoid words from other languages for which there is an English equivalent; to do otherwise would be an affectation. To use, however, such terms as *enjambement* and *vers-de-société*, for which there is no English equivalent, would violate national usage, if at all, not because the terms are French but because they are technical. Of national use, however, our most frequent violations will be of the class called localisms or provincialisms. I know a college, for example, where the process of persuading men to join a fraternity is known as "fishing;" where, therefore, it is usual to speak of the "fishing-season," and of "fishers of men"—the latter phrase with a conscious Biblical connotation; and where, if a professor announces that he will not meet his class next day, he is said to grant an "ad'journ"—with the accent on the first syllable. Now all these terms are highly useful as localisms; but for general purposes, they are both incorrect and valueless, for they are not in national use.

Present use, in words as in sentences, is the usage of today, as distinguished from usage that is obsolete and usage still too new.

In words as fashions, the same rule will hold,
 Alike fantastic if too new or old:
 Be not the first by whom the new are tried,
 Nor yet the last to lay the old aside.

Reputable and national writers of a century ago often spoke very respectfully of "females;" but modern authors prefer to speak of "women." In the days of good Queen Anne, the word *tea* was pronounced to rhyme with *obey*; and Pope wrote:

Here, thou, great Anna, whom three realms obey,
 Dost sometimes counsel take, and sometimes — *tea*,

—a pronunciation that is now good Irish. But in English, *tea* has come to rhyme with *he* and *she*, not with *obey*; and obedience is unknown to present use.

In a previous section, I have said that violations of good use in sentence-structure are called solecisms. In like manner, the violations of good use in words are called either barbarisms or improprieties. A barbarism is a word not in the language — as "skiddoo." An impropriety is a good little word gone wrong — as "twenty-three." Each fails in one or more of the three respects: either it is not reputable, or not national, or not present.

To be correct, however, — to use only such words as are in good use, reputable, national, and present,

—is not the sole essential in the choice of words. The word selected must be not only permissible but effective.

Effectiveness is, in the last analysis, a matter of denotation and connotation — of what a word names and what a word suggests. We might have said the same thing of sentences and paragraphs; for the principles of unity of material, emphasis, and coherence, are but working rules for gaining on a larger scale the desired denotative and connotative effects. In an individual word, however, the denotation and connotation are more easy to discover. Knowing the precise effect that we intend, we have merely to select from among several words more or less synonymous that word which names and which suggests the precise effect intended. Is it a sailing vessel of which we wish to speak? What sort of sailing vessel? Is it a cat-boat, a sloop, a bark, a barkentine, a brig, a brigantine, a schooner, or a full-rigged ship? Each of these words has its distinct denotation; do we wish to name a vessel of some specific type or will the generic term "sailing-vessel" fit our meaning more exactly? But perhaps, for our immediate purpose, the literal meaning is not our chief concern. Perhaps we wish to voice merely the romantic suggestiveness of the Spanish Main. If so, perhaps we shall find the desired connotation in the word "galleon."

Denotation and connotation are matters of such practical importance, that, at the risk of growing tiresome, I must once again illustrate. Suppose, for example, that we were writing an advertisement of Blank's Sugar Wafers. On the one hand we should wish to convey all essential information; on the other we should wish to rouse the desires of the reader. For the intellectual effect through denotation, and for the emotional through connotation, could we well do better than does the following advertisement of a well-known firm?

Perhaps you have never
 eaten Blank's Sugar Wafers?
 They remind you of honey,
 of sun-kissed fruit, of candied
 rose petals, of a thousand
 enjoyments whose pleasant
 recollections are gathered
 into one sweet confection.
 In ten and twenty-five cent tins
 The Blank Biscuit Company.

"Why is it," inquires a newspaper writer, who has evidently been reading Shakspeare's *Antony and Cleopatra* — "Why is it that most book advertisements are so infinitely below the breakfast-food advertisements? The man who writes the food ads displays a richly modulated mood that changes with every

theme. Age cannot wither nor custom stale his fifty-seven varieties."

These quotations, I think, are fair examples of successful choice of words. The principle exemplified is this: for effectiveness, choose your words with reference (1) to their literal meaning, their denotation; and (2) to that which they suggest, their connotation.

EXERCISE.

Revise, for correctness and effectiveness, the wording of the following sentences:

1. On the couch laid a mandolin.
2. Most anyone can play tennis or golf.
3. He had been expecting it for quite some time.
4. Do not leave him go.
5. What sort of a man is he?
6. The chief parts of a composition should be so placed as to readily catch the eye.
7. The rules of the present game are different than of the old game.
8. I found myself in a struggling mass of humanity, fighting, pushing, and yelling.
9. Due to this competition, twenty-five hundred miles of railway have been built.
10. The cost of this innutritious mixture was ten cents. The little inhabitant of a tenement house paid for the soup in pennies, and hurried away toward her humble home.
11. Below us lay the valley in all its spring-time glory.
. . . This was only broken by the sluggish river as it wended

its way southward. . . . On our right, the mountains stood out in all their ruggedness.

12. They came with a rush and a roar. At first it seemed as if Butler Hall would fall; but the solid mass of freshmen stood the charge like the rock of Gibraltar stands the fierce charge of the waves.

13. Let us give our Alma Mater an original yell, one of which she may be proud.

14. He led his company like an American officer should do.

15. I am in hearty agreement with the sentiment contained in the protest against the extravagant increase of battleships, and will be glad to have my name signed thereto.

§ IV: OF PUNCTUATION.

PUNCTUATION is the system of indicating by certain arbitrary marks the grammatical and rhetorical relation between words, phrases, clauses, sentences, in print or writing. Its function is to do for a reader what vocal inflection, stress, and pause, do for the hearer. Were we today well trained in vocal reading, punctuation would be a simple matter, summed up in the precept: "Punctuate as you pronounce." For most of us, however, vocal reading is an unknown art; it cannot, therefore, guide our punctuation. Our only recourse is to discover what grammatical and rhetorical relations are to be expressed, and then so to punctuate as to make these evident.

Of the many rules that might be offered, the important may be classified under one or another of these three heads: order, restriction, co-ordination. In other words, the chief uses of punctuation are these three, which we will consider in the order named:

(1) To indicate that a subordinate element is out of its natural order.

(2) To indicate that a subordinate element is non-restrictive.

(3) To indicate the relation of co-ordinate elements.

(1) SUBORDINATE ELEMENTS OUT OF THEIR
NATURAL ORDER.

If a subordinate element is out of its natural order, it should usually be set off by commas. This rule applies chiefly to prepositional phrases, participles, relative clauses, and adverbial clauses; it may even be applied, for clearness' sake, to single words.

ORDER: ADJECTIVES.

There was Burke, *ignorant*, indeed, or *negligent*, of the art of adapting his reasoning and his style to the capacity and taste of his hearers; but, in amplitude of comprehension and richness of imagination, superior to every orator, *ancient* or *modern*.

ORDER: ADVERBS.

They *far* excel their predecessors in the art of deducing principles from facts; but, *unhappily*, they have fallen into the error of distorting facts to suit general principles.

ORDER: PREPOSITIONAL PHRASES.

The family *of fools* is ancient.

Of learned fools, I have seen ten times ten; *of unlearned wise men*, I have seen a hundred.

ORDER: PARTICIPLES.

Piety *stretched* beyond a certain point is the parent of impiety.

Stretched beyond a certain point, piety is the parent of impiety.

ORDER: ADJECTIVE CLAUSES.

Many *that* have never practiced religion have quarrelled about it.

Many have quarreled about religion, *that* have never practiced it.

ORDER: ADVERBIAL CLAUSES.

Soft is the strain *when* zephyr gently blows,
And the smooth stream in smoother numbers flows;
But, *when* loud surges lash the sounding shore,
The hoarse rough verse should like the torrent roar.

(2) SUBORDINATE ELEMENTS NON-RESTRICTIVE.

If a subordinate element in its natural order is non-restrictive — that is, if it is additional, explanatory, parenthetical, logically unessential — it should be set off by commas. This rule applies to appositives, to prepositional phrases, to participles, to relative clauses, and to adverbial clauses.

RESTRICTION: APPOSITIVES.

Please do not confuse Heywood *the author of "The Four P's"* with Heywood *the author of "A Woman Killed with Kindness."* The former, *John Heywood*, lived in the early sixteenth century; the latter, *Thomas Heywood*, flourished in the seventeenth century.

RESTRICTION: PREPOSITIONAL PHRASES.

A cat *in gloves* catches no mice.

The judges, *in their vestments of state*, attended to give advice on points of law.

RESTRICTION: PARTICIPLES.

Goldsmith *crying* because "The Good Natured Man" had failed, inspired Johnson with no pity.

Long I stood there, *wondering, fearing, doubting, dreaming* dreams no mortal ever dared to dream before.

Johnson *grown* old, Johnson in the fulness of his fame and in the enjoyment of a competent fortune, is better known to us than any other man in history.

The peers, *robed* in gold and ermine, were marshalled by the heralds under Garter-King-at-Arms.

RESTRICTION: RELATIVE CLAUSES.

Approve not him *who* commends all you say.

Here comes Glib-Tongue, *who* can out-flatter a dedication, and lie like ten epitaphs.

Four sittings of the court were occupied by his opening speech, *which* was intended as a general introduction to all the charges.

He *that* cannot obey, cannot command.

RESTRICTION: ADVERBIAL CLAUSES.

Three may keep a secret *if* two of them are dead.

Be silent always *when* you doubt your sense;
And speak, *though* sure, with seeming diffidence.

The most characteristic and interesting circumstances are

omitted or softened down, *because, as* we are told, they are too trivial for the majesty of history.

(3) CO-ORDINATE ELEMENTS.

Co-ordinate elements, if words or phrases, are usually separated by commas; if clauses, by semicolons; if clause-groups, by colons.

CO-ORDINATE WORDS AND PHRASES.

Co-ordinate words and phrases are usually separated by commas unless all the conjunctions are expressed. Before a conjunction that connects the last two members of a series, modern usage prefers the same punctuation as between the unconnected members. If the members of a series are themselves subdivided by commas, semicolons are preferable between the members; and the series as a whole may be set off by a comma or by a colon. The latter usage obtains especially in formal enumeration.

Snuff or the fan supply each pause of chat,
With *singing, laughing, ogling, and all that*.

To lodge in a garret up four pair of stairs; to dine in a cellar amongst footmen out of place; to translate ten hours a day for the wages of a ditcher; to be hunted by bailiffs, from one haunt of beggary and pestilence to another, from Grub Street to St. George's Fields, and from St. George's

Fields to the alleys behind St. Martin's church; to sleep on a bulk in June, and amidst the ashes of a glass-house in December; to die in a hospital; and to be buried in a parish vault, was the fate of more than one writer, who, if he had lived thirty years earlier, would have sat in the Parliament, and would have been intrusted with embassies to the High Allies; who, if he had lived in our time, would have received from the book-sellers several hundred pounds a year.

CO-ORDINATE CLAUSES.

In compound sentences, the co-ordinate independent clauses should usually be separated by semicolons. If the clauses be very short, and in parallel construction — as in the oft-quoted "I came, I saw, I conquered," — then it is permissible to use not semicolons but commas. If, however, any of the independent clauses be themselves subdivided by commas, then semicolons must be used between the clauses.

Crafty men condemn studies; simple men admire them; wise men use them.

Some are weatherwise, some are otherwise.

When befriended, remember it; when you befriend, forget it.

To err is human; to forgive, divine.

CO-ORDINATE CLAUSE-GROUPS.

When the co-ordinate members of a compound sentence are themselves subdivided by semicolons, a colon may be used between the members. When one

member of a compound sentence is a general proposition of which the others are particulars, it should be separated from them with a colon. When the relation between the independent members of a compound sentence is such as might be expressed by *for*, *namely*, *for example*, or *as follows*, this relation is often best expressed with a colon. All these rules apply occasionally to members consisting of a single clause as well as to clause-groups.

Mankind are very odd creatures: one half censure what they practice; the other half practice what they censure; the rest always say and do as they ought.

Learn of the skillful: he that teaches himself hath a fool for his master.

Some twenty or more years before I matriculated at Oxford, Mr. Palmer, at that time M. P. for Bath, had accomplished two things very hard to do on our little planet, the Earth, however cheap they may be held by eccentric people in comets: he had invented mail-coaches, and he had married the daughter of a duke.

Some books are to be tasted; others, to be swallowed; and some few, to be chewed and digested: that is, some books are to be read only in parts; others to be read, but not curiously; and some few are to be read wholly, and with diligence and attention.

CONCLUSION.

In the foregoing discussion, I have by no means exhausted the subject of punctuation. I might have

added another dozen rules, and then have had still to add one more: the rule, namely, that we should use marks of punctuation wherever they will make our meaning clearer. For college students, however, the present discussion should prove sufficiently detailed. I have attempted, therefore, merely to systematize a major portion of the rules, by grouping them under these three heads: punctuation to indicate that a subordinate element is out of its natural order; punctuation to indicate that a subordinate element is non-restrictive; and punctuation to indicate the relation of co-ordinate elements.

I trust, however, that you will take this subject of punctuation very seriously. As an indication of intellectual grasp, of fine sensibility to thought-relations, there is no surer test than a writer's use of punctuation marks. If intellectual culture be an essential to gentility, then surely there is more than a little truth in the remark: "A gentleman is he who knows the significance of a semicolon."

EXERCISES.

In the following passages, supply the needed marks of punctuation, and be prepared to give definite reasons for your insertion or omission of the marks. Note that in several instances, a single passage comprises several sentences.

1. What's proper is becoming see the blacksmith with his white silk apron.

2. The horror which the Puritans felt for cards Christmas ale plum-porridge mince-pies and dancing bears excited his contempt.

3. The fly sate upon the axle-tree of the chariot wheel and said what a dust do I raise.

4. True wit is nature to advantage dressed
What oft was thought but ne'er so well expressed.

5. The creditors are a superstitious sect great observers of set days and times.

6. The proof of gold is fire the proof of woman gold the proof of man woman.

7. Whoever thinks a faultless piece to see
Thinks what ne'er was nor is nor e'er shall be.

8. In some countries the course of the courts is so tedious and the expense so high that the remedy justice is worse than injustice the disease.

9. The noblest question in the world is what good may I do in it.

10. The sounds ahead strengthened and were now too clearly the sound of wheels.

11. Whoever the travellers were something must be done to warn them.

12. Not louder shrieks to pitying Heaven are cast
When husbands or when lapdogs breathe their last.

13. Socrates Aristotle Galen were men full of ostentation.

14. Tim was so learned that he could name a horse in nine languages so ignorant that he bought a cow to ride on.

15. Our lamps still lighted would give an impression of vigilance on our part.

16. Oh heavens what is it that I shall do speaking or acting what help can I offer.

17. Here then all had been done that by me could be done more on my part was not possible.

18. But Appius reddens at each word you speak
And stares tremendous with a threatening eye
Like some fierce tyrant in old tapestry.

19. In his high place he had so borne himself that all had feared him that most had loved him and that hatred itself could deny him no title to glory except virtue.

20. He had ruled an extensive and populous country had made laws and treaties had sent forth armies had set up and pulled down princes.

21. There Siddons in the prime of her majestic beauty looked with emotion on a scene surpassing all the imitations of the stage.

22. The wish of the accuser was that the court would bring to a close the investigation of the first charge before the second was opened.

23. He that hath wife and children hath given hostages to fortune for they are impediments to great enterprises either of virtue or mischief.

24. In a discreet man's mouth a public thing is private.

25. To bear other people's afflictions everyone has courage enough and to spare.

26. Even on the best subjects you may talk too much.

27. Of a reproach the sting is the truth of it.

28. In rivers and bad government the lightest things swim at top.

29. Where'er you find "the cooling western breeze"
In the next line it "whispers through the trees"
If crystal streams "with pleasing murmurs creep"
The reader's threatened (not in vain) with "sleep."

30. When Ajax strives some rock's vast weight to throw
The line too labors and the words move slow
Not so when swift Camilla scours the plain
Flies o'er th' unbending corn and skims along the main.

31. If any gentleman were in distress he would willingly lend a helping hand but he thinks it no part of neighborhood to talk to a person because he happens to be near him.

32. What you would seem to be be really.

33. To publish verses is a sort of evidence that a man wants sense which is repelled not by writing good verses but by writing excellent verses.

34. What no gentleman should say no gentleman need answer.

35. To spend too much time in studies is sloth to use them too much for ornament is affectation to make judgment wholly by their rules is the humor of a scholar.

36. True ease in writing comes from Art not Chance
As those move easiest who have learned to dance.

37. What signifies knowing the names if you know not the natures of things.

38. Employ thy time well if thou meanest to gain leisure.

39. He that is rich need not live sparingly and he that can live sparingly need not be rich.

40. He's the best physician that knows the worthlessness of most medicines.

41. Studies serve for delight for ornament and for ability their chief use for delight is in privateness and retiring for ornament is in discourse and for ability is in the judgment and disposition of business.

42. Read not to contradict and confute nor to believe and take for granted nor to find talk and discourse but to weigh and consider.

43. Reading maketh a full man conference a ready man and writing an exact man.

44. If a man write little he had need have a great memory if he confer little he had need have a present wit and if he read little he had need have much cunning to seem to know that he doth not.

45. Seek to make thy course regular that men may know beforehand what they may expect but be not too positive and peremptory and express thyself well when thou digressest from thy rule.

46. Words are like leaves and where they most abound
Much fruit of sense beneath is rarely found.

47. One mend-fault is worth two find-faults but one find-fault is better than two make-faults.

48. Don't overload gratitude if you do she'll kick.

49. If you'd have it done go if not send.

50. We think our fathers fools so wise we grow
Our wiser sons no doubt will think us so.

51. To err is human to repent divine to persist devilish.

52. For want of a nail the shoe is lost for want of a shoe the horse is lost for want of a horse the rider is lost.

53. He that builds before he counts the cost acts foolishly and he that counts before he builds finds that he did not count wisely.

54. Brevity is in writing what charity is to all other virtues righteousness is worth nothing without the one nor authorship without the other.

55. Let thy discontents be thy secrets if the world knows them 'twill despise thee and increase them.

56. Strive to be the greatest man in your country and you may be disappointed strive to be the best and you may succeed he may well win the race that runs by himself.

57. *Bis dat qui cito dat* he gives twice that gives soon i e he will soon be called upon to give again.

58. By heaven that thou art fair is most infallible true that thou art beauteous truth itself that thou art lovely more fairer than fair beautiful than beauteous truer than truth itself have commiseration on thy heroical vassal.

59. Before us lay an avenue straight as an arrow six hundred yards perhaps in length and the umbrageous trees which rose in a line from either side meeting high overhead gave to it the character of a cathedral aisle.

60. But craven he was not sudden had been the call upon him and sudden was his answer to the call he saw he heard he comprehended the ruin that was coming down already its gloomy shadow darkened above him and already he was measuring his strength to deal with it.

61. For seven seconds it might be of his seventy the stranger settled his countenance steadfastly upon us as if to search and value every element in the conflict before him for

five seconds more of his seventy he sat immovably like one that mused on some great purpose.

62. Then suddenly he rose stood upright and by a powerful strain upon the reins raising his horse's forefeet from the ground he slewed him round on the pivot of his hind legs so as to plant the little equipage in a position nearly at right angles to ours.

63. If no more were done nothing was done for the little carriage still occupied the very centre of our path though in an altered direction.

64. Yet even now it may not be too late fifteen of the seventy seconds may still be unexhausted and one almighty bound may avail to clear the ground.

65. One blow one impulse given with voice and hand by the stranger one rush from the horse one bound as if in the act of rising to a fence landed the docile creature's forefeet upon the crown or arching centre of the road.

66. But it mattered not that one wreck should float off in safety if upon the wreck that perished were embarked the human freightage.

67. But the lady oh heavens will that spectacle ever depart from my dreams as she rose and sank upon her seat sank and rose threw up her arms wildly to heaven clutched at some visionary object in the air fainting raving praying despairing.

68. The moments were numbered the strife was finished the vision was closed in the twinkling of an eye our flying horses had carried us to the termination of the umbrageous aisle at the right angles we wheeled into our former direction the turn of the road carried the scene out of my eyes in an instant and swept it into my dreams forever.

69. If once a man indulges himself in murder very soon

he comes to think little of robbing and from robbing he comes next to drinking and Sabbath-breaking and from that to incivility and procrastination.

70. Once begin upon this downward path you never know where you are to stop many a man dated his ruin from some murder or other that perhaps he thought little of at the time.

CHAPTER V. OF GRADUATE THESES.

I knew him in Padua, a fantastical scholler, like such who studdy to know how many knots was in Hercules club, of what colour Achilles beard was, or whether Hector were not troubled with the tooth-ach. He hath studded himself halfe bleare-ei'd, to know the true semitry of Cæsars nose by a shooin-horne; and this he did to gaine the name of a speculative man.

Webster: *The Dutchesse of Malfy*; III. iii. 40-48.

RESearch, as pursued in graduate courses in English, may be classified broadly as of two kinds: first, research of an elementary sort, which contents itself with a more or less exhaustive re-examination of the world's knowledge of the subject; and, second, research of a more advanced type, which, having first gathered and digested all the known material, endeavors, either by discovering new material or by reinterpreting the old, to extend the bounds of human knowledge. The research required for a doctorate dissertation is of this advanced type. The research required for a master's thesis or for reports in first-year seminars belongs usually to the

more elementary class. It is of the latter, chiefly, that I purpose now to speak; and my discussion of research of this elementary sort I shall group under three heads: (1) Gathering the material; (2) Expressing the material; and (3) Supplementary matters, such as the bibliography, the index, and other appendices.

§ 1: OF GATHERING THE MATERIAL.

Some books are to be tasted; others, to be swallowed; and some few, to be chewed and digested: that is, some books are to be read only in parts; others to be read, but not curiously; and some few to be read wholly, and with diligence and attention.

Bacon: *Essay L., Of Studies.*

IN GATHERING your material, you should seek first a few of the most recent and reliable discussions of your subject. These will be valuable in two ways: first, they will give you a general knowledge of the field to be examined; second, and more important, they will suggest the principal sources that must be the real basis for your investigation. If your study concerns some British author, you may well begin with the sketch of his life in the *Dictionary of National Biography*—a work especially valuable for its accuracy and for its careful statement of its sources. If, however, your topic be more general, some manual of literature may be your starting-point. It should, however, be merely your starting-point, nothing more.

Suppose, for example, that your topic is the English

ballad revival of the 18th century. You know that this was one of the elements in the romantic movement, and that two good works upon that topic are Professor Beers' *History of English Romanticism in the 18th Century* and Professor Phelps' *Beginnings of the English Romantic Movement*. In each of these works, you will find a chapter devoted to the topic assigned you—the ballad revival. These chapters are your starting point. In them you will find mentioned at least the more important of the sources that you must consult: Addison's criticisms in the *Spectator*, and Johnson's in the *Rambler*; the ballad-imitations of Prior, of William Hamilton of Bangour, and others; and the eighteenth century ballad collections of Ramsay, Ambrose Philips, Percy, Ritson, Scott, and many more. Note all these titles carefully on separate cards, and proceed to look them up in some good library. Add to your list of sources by the aid of the library catalogues and of the bibliographies appended to each book that you consult. Do not rest satisfied until you have seen for yourself every book that may have any bearing upon your subject. Remember, moreover, that all the libraries of the world are at your service. Very few will refuse to send, through your local library, the desired volume; and if, as is the case with the Peabody Collection in Baltimore and the Ticknor Collection in Boston, the

rules of the library permit no book to leave the building, then Mahomet, if he be a real Mahomet, will go to the mountain. Thus, book by book, your material will increase. Each source consulted will suggest a dozen more. By the middle of your year's work, you should know what the world has said upon your subject — and where.

Your gathering of material, however, should not be a process of mere accumulation. It should be a process also of selection. Of all the volumes listed on your cards, not a tenth part will prove of real significance. More than nine tenths merely copy from the rest without original research. It is your business to separate the sheep from the goats. For statements of fact, the value of evidence depends upon the witness. Indirect testimony will not do. Be not content to know that Professor Blank says that Johnson says that Dennis says thus and so. Go look up Dennis for yourself and quote him directly. Perhaps the original context will give his words an entirely different meaning. As for encyclopedias and other "works of reference," their assertions, unless supported by an explicit statement of their sources, must be presumed inaccurate. Even the scholarly articles in the *Dictionary of National Biography* are not without misprints and graver errors. Admit no material that you have not verified.

To bring home to you the necessity of verifying every statement for yourselves, I desire to give one concrete illustration. In the *Dictionary of National Biography*, XXXVI, 438-41, you will find an article on the eighteenth century poet William Mason, written by that most careful scholar, the late Sir Leslie Stephen. In this article you will find the following passage:

His [Mason's] *Elfrida* was brought out at Covent Garden on 21 Nov. 1772 by Colman without his consent, and again, with alterations by himself, at the same theatre on 22 Feb. 1779. The *Caractacus*, also corrected by himself, was performed at Covent Garden on 1 Dec. 1776, and was again produced on 22 Oct. 1778. The success of both plays was very moderate.

At the end of the article the only reference cited that seems likely to bear upon this passage is the following:

See also . . . Genest's *History of the Stage*, v. 360-3, 563, vi. 87, 95, 271, 340, vii. 99.

Now Genest's *History of the Stage*, or, to be exact, *Some Account of the English Stage from the Restoration in 1660 to 1830, in ten volumes . . . 1832*, was probably Sir Leslie's best source of information with regard to the dates of presentation of these plays; for Genest worked from first hand sources, the play-

bills and the records of the theatres. In the words of Mr. Joseph Knight (*Dictionary of National Biography*, XXI, 119), Genest's *English Stage* is "a work of great labour and research, which forms the basis of most exact knowledge concerning the stage. Few books of reference are equally trustworthy, the constant investigation to which it has been subjected having brought to light few errors and none of grave importance." Seemingly, therefore, a statement by Sir Leslie Stephen on the apparent authority of Genest's *English Stage*, ought to be a statement that we might accept without verification.

And yet, if we investigate Sir Leslie's statement, we find it utterly unreliable. Not only is its list of dates of presentation incomplete, but, of the four dates mentioned, two are incorrect. If we consult the records given by Genest, we find that *Elfrida* was acted at Covent Garden twenty-seven times beginning November 21, 1772 (Genest: V. 360-2); five times beginning February 23, 1779, at Covent Garden (*Ibid.* VI. 95); again at Covent Garden, April 5, 1783, (*Ibid.* VI. 271); then at Drury Lane, April 14, 1785, (*Ibid.* VI. 340); and finally, again at Covent Garden, November 24, 1792, when it was "not acted a second time" (*Ibid.* VII. 99). The first presentation of *Caractacus* was at Covent Garden, December 6, 1776, (*Ibid.* V. 563). It was then "acted fourteen times," and was

again presented on October 22, 1778, (*Ibid.* VI. 87). Now all this was known to Sir Leslie Stephen, as is proved by his list of references; yet he gives the impression that these two plays received but two presentations each. More serious even, are his mis-statements of the dates he gives. In the records of the Covent Garden theatre for the season of 1776-7 (Genest, V. 557-69), the entry "Never [before] acted: Caractacus . . ." (*Ibid.* V. 563) appears against the date December 6, 1776, not December 1, as stated by Sir Leslie. For a moment we might fancy that the error is Genest's, and that Sir Leslie possessed more accurate information; but this is not the case. In the year 1776, the first day of December fell on Sunday, and the records for that season show no instance of a play presented on the Lord's day. Sir Leslie is again inaccurate in stating that *Elfrida* was presented on February 22, 1779. Not only do the records assign *Elfrida* to February 23, but to February 22, the date given by Sir Leslie, they assign another play, *Jane Shore*, (*Ibid.* VI. 94-5). Now Genest, in transcribing the records, may have made mistakes; no human being is above suspicion. But the point that I wish to make is this: if you wish to know the contents of Genest, you should go to Genest, not to Sir Leslie Stephen. Take nothing at second hand.

As for quoted opinions, remember that they are no

authority. We are glad to have you present them — as matters of information. But such quotations prove nothing. Go to the facts, and form opinions for yourself. Tomlinson's statement to Saint Peter will no more be accepted in exact scholarship than at Heaven's Gate :

"This I have read in a book," he said, "and that was told
to me,
And this I have thought that another man thought of a
Prince in Muscovy."
The good souls flocked like homing doves and bade him clear
the path,
And Peter twirled the jangling keys in weariness and wrath.
"Ye have read, ye have heard, ye have thought," he said,
"and the tale is yet to run :
By the worth of the body that once ye had, give answer —
what ha' ye done? "

Let us hope that you can make this three-fold answer: that you have unearthed all extant material upon your subject; that you have taken none of it at second hand; and that from it, you have formed your own conclusions.

§ II: OF EXPRESSING THE MATERIAL.

Only one man has ever understood me — and he did not understand me either. Hegel.

WHEN the gathering of your material is under way, you should begin to consider how and to what end you will present it. The composing of a graduate thesis, like the composing of a freshman exposition, involves three steps: formulation, organization, amplification. These steps we will consider in the order named.

The formulation of the central thought to secure unity in the intended thesis, should usually be deferred as long as possible. Adopt a working hypothesis if you must; but remember always that some last bit of evidence may entirely overthrow your earlier conclusions. For successful research, the judicial temperament, a habit of suspended judgment, is absolutely essential.

Sooner or later, however, you must answer the question: What is the significance of this material? In other words, you must settle upon the subject or the proposition that is to be the basis and the test of unity. In the sort of work that we have now in hand,

unity is of two degrees or kinds: (1) That singleness of effect produced by limiting the material to a subject; (2) That singleness of effect produced by limiting the material to a *proposition*. Unity of the first, or looser, kind is well exemplified in the average encyclopedia article. Such an article endeavors to present, as adequately as space permits, the most significant facts that fall within its title. These facts, arranged systematically, are highly valuable for general reference; but they do not lead to any one conclusion. Their value consists not in their combined effect, but solely in their individual significance. They are selected material, but not a finished product. They are valuable not as an end in themselves but as a means. In like manner, he who in his dissertation brings together and classifies for ready reference all possible material upon a given subject, has done something thoroughly worth while; for he has thereby saved the time and labor of some greater scholar. But such a dissertation — one which amplifies a *subject* but establishes no *proposition* — stamps its writer merely as a man of industry. Genius may be an infinite capacity for taking pains; but an infinite capacity for taking pains is not genius.

The unity that I would commend to you is not the unity that I have described. It is rather that which I have called unity of the second kind: that

singleness of effect produced by limiting the material not to a subject but to a *proposition*. If you would write a seminar report or a master's thesis or a doctorate dissertation that is really valuable—a work that is not a mere means but an end in itself—then you must discover in your material a meaning. You must see, for example, in a given body of facts not the subject “Dramatic Romances of the early Seventeenth Century,” nor the subject “Shakspeare's Dramatic Romances;” but the proposition “Shakspeare's dramatic romances were occasioned by the similar dramatic romances of Beaumont and Fletcher.” In short, you must find your basis of unity not in a *subject* but in a *subject plus a predicate*; not in a *term* but in a *proposition*.

To discover such a basis of unity, there are perhaps as many methods as there are kinds of material. As illustration, however, one method shall suffice. This method is the chronological. If you would discover in your multitude of facts some general tendency, some law, perhaps, of cause and effect, make a beginning by tabulating these facts in order of time. Of course you must carefully avoid the fallacy of *post hoc ergo propter hoc*; but after making due allowance for the limitation, you will be surprised to find how often a chronological arrangement is significant. Such

for example, is the basis of our modern studies of Shakspeare's development as a dramatist. Such is at least one element in almost every study in the history of literature; for no theory can hold good if refuted by chronology. No number of parallel passages will prove the influence of Heine upon Charles Brockden Brown.

When you have at length narrowed your field of investigation to the subject, or preferably to the proposition, that is to be the center of unity in your intended thesis, your next problem is: Organization. The material must be so marshalled as to assure unity of material, mass, or emphasis, and coherence. I must not here restate all the details of plan-making that fill so large a portion of my chapter upon Exposition. I am convinced, however, that some such method as I there describe is highly essential to effective organization. Write upon cards or pages of a uniform size the topic-sentences that represent the main divisions of your thesis. Arrange these as is best adapted to your purpose, and then arrange your material in order under the several heads. If you have gathered your material, as you ought, not in bound note-books but upon cards or loose sheets of a predetermined size, then this arrangement will become a mere matter of sorting; and you can test your organization, revise it.

and revise again, all without recopying a word. Aim at unity; aim at mass; aim at coherence. Aim especially to make your main divisions as few as possible. By massing your material not as a dozen points but as three, you will make your thesis infinitely more effective. Loose snow smashes no windows. If your organization is such as to insure unity of material, mass, and coherence, in the structure, you have gone a long way to secure, in the completed thesis, unity of effect.

From the formulation of the topic and the organization of the material, we come now to the third and final step, the amplification. In the writing of graduate theses, as in all other exposition, it is especially essential to be thoroughly concrete and specific. Every statement that you make, you should prove and illustrate by pertinent citation. If you speak of Marlowe's "high resounding line," illustrate by quotation:

Awake, ye men of Memphis! Hear the clang
Of Scythian trumpets! Hear the basilisks
That, roaring, shake Damascus' turrets down!

Tamburlaine: Part I, IV. i. 1-3.

If you assert Marlowe's contempt for earlier dramatic verse, prove it from his own mouth:

From jiggling veins of rhyming mother wits,
 And such conceits as clownage keeps in pay,
 We'll lead you to the stately tent of war,
 Where you shall hear the Scythian Tamburlaine
 Threatening the world with high astounding terms
 And scourging kingdoms with his conquering sword.

Prologue to *Tamburlaine*, Part I.

To tell graduate students how to indicate a quotation, ought to be unnecessary; but the necessity none the less exists. Some seem vaguely familiar with the use of quotation marks and of the method of indicating a quotation within a quotation; but beyond this, their practice, at least, shows little knowledge. I give, therefore, three necessary rules:

(1) Indicate all omissions in quoted passages by triple periods or by asterisks, thus: . . . or * * *

(2) Indicate all insertions in quoted passages by square brackets: [].

(3) Indicate all sources by numbered footnotes specifying author, title, edition, volume, and page; thus:

Schelling: *Elizabethan Drama*. 1908. II. 288.

The application of these rules is more adequately illustrated in the following passage:¹

¹ From the *Sewanee Review*: January, 1906; pp. 28-9. Reproduced by permission.

Throughout the history of Shakspearean criticism, but especially in the early eighteenth century, the critics most loyal to what Pope calls "the model of the Ancients" ¹ have lamented Shakspeare's lack of taste in inserting comedy in his tragedies. They admire Shakspeare's genius; they acknowledge that the comic passages "wou'd be good anywhere else;" ² and they are forced to admit that, in the words of Nicholas Rowe (1709), "the generality of our audiences seem to be better pleas'd with it [tragi-comedy] than with exact Tragedy." But, says Rowe, "the severer Critiques among us cannot bear it." ³ "Grief and Laughter," wrote Charles Gildon (1710), "are so very incompatible that to join these two . . . wou'd be monstrous. . . . And yet this Absurdity . . . is what our Shakspear himself has frequently been guilty of . . . for want of a thorough Knowledge of the Art of the Stage." ⁴ Lewis Theobald (1733) "would willingly impute it to a Vice of his [Shakspeare's] *Times* . . . the then *reigning Barbarism*." ⁵ Dryden, indeed, had been ardent in Shakspeare's defence, as Thomas Rhymer had been abusive; but few dared frankly approve until Dr. Johnson wrote, in 1765, "Mixing comick and tragick scenes . . . is a practice contrary to the rules of criticism; . . . but there is always an appeal open from criticism to nature. . . . When Shakespeare's plan is understood, most of the criticisms of Rhymer and Voltaire vanish away. . . . The character of Polonius is seasonable and useful, and the Grave-diggers themselves may be heard with applause." ⁶ Yet even in the early nineteenth century, the smoke of battle had not wholly passed. Coleridge ⁷ and Hazlitt ⁸ felt bound to justify the Fool in *King Lear*; Schlegel, repeating the argument of Dr. Johnson, ⁹ thought it necessary to insist that the violations of the pseudo-classical rules, including "the con-

trast of sport and earnest, . . . are not mere licenses but true beauties of the romantic drama;"¹⁰ and Ulrici in 1830 could still say, "Shakspeare has always (and again quite recently) been reproached . . . for having introduced scenes of low comedy into his overpowering tragedies."¹¹ Nothing, indeed, could show more clearly the advance of critical opinion since Ulrici's day than the fact that Professor A. C. Bradley, in his recent book *Shakespearean Tragedy*, can discuss Shakspeare's use of comic scenes¹² without the slightest hint of controversy.

1 Pope's *Preface to Edition of Shakespeare* (1725), reprinted in Smith: *Eighteenth Century Essays* (1903), p. 50. 2 Gildon: *Remarks in Works of Shakespear* (1710), vol. vii, p. 404. 3 Rowe: *Some Account of the Life, etc., of Mr. William Shakespear* (1709), in Smith, p. 10. 4 Gildon: *Essay on the Art, Rise, and Progress of the Stage*, in *Works of Shakespear* (1710), vol. vii, pp. ix-x. 5 Theobald: *Preface to Edition of Shakespeare* (1733), in Smith, p. 73. 6 Johnson: *Preface to Edition of Shakespeare* (1765), in Smith, pp. 118, 119, 120, 121. 7 Coleridge: *Table Talk*, edition of Harper, 1835, vol. II, p. 106. 8 Hazlitt: *Collected Works*, vol. I, p. 260. 9 Schlegel: *Dramatic Art* (Bohn) pp. 370-71. 10 *Ibid.*: p. 344. 11 Ulrici: *Shakspeare's Dramatic Art* (Bohn), p. 396. 12 Bradley: *Shakespearean Tragedy* (1906), p. 62.

In the amplification of your thesis, one more rule must be observed. It is not sufficient that you have a good plan, and follow it; you must tell your plan — reiterate it. State at the outset the division you intend. When you conclude a division, say so; and give public notice that you are about to proceed upon your next. Mark each transition with a flourish of trumpets and heraldic proclamation. Never for a moment forget, never let your reader forget, whence you started, where you are, whither you are bound. Summarize

at every opportunity; and let your conclusion be not simply a climax, but a clear statement of what you have proved, and how. In short, "When you have a point to make with a reader, tell him you are going to make it, tell him you are making it, tell him you have made it, and perhaps he will see that it is there."

Lest you have any doubt of my meaning or my sincerity, I shall proceed forthwith to practice what I preach. Here, in this second section, I have laid down the following working rules for the expression of your material: (1) Formulate your topic as a proposition; (2) Organize your material for unity, mass, and coherence, by means of a plan of headings written upon cards; (3) Amplify your thesis with concrete material in the form of apt quotation from your sources, and make your structure evident by means of introductions, transitions, and summaries, conspicuously expressed: all that you may produce upon your reader the precise effect intended.

§ III: OF THE APPENDICES.

In termes hadde he caas and domes alle,
That from the tyme of king William were falle.

Chaucer: *Canterbury Tales*: A. 323-4.

A good matter, surely; . . . a very excellent piece of work;
. . . would't were done!

The Taming of the Shrew: I. i.

THE APPENDICES of a thesis are, like the proverbial postscript of a woman's letter, the most important part. The conclusions you have drawn may be absolutely worthless to the world of scholarship; but if your chronology and bibliography are well done, you have produced something permanently useful. Even your index is of genuine value to your fellow men: it will save them the labor of reading through your dissertation. These appendices, therefore, we will now consider.

A Bibliography is a list of the works of an author or of the books pertaining to a particular subject. As a division of a graduate thesis, a bibliography may be either exhaustive or select: that is, it may include the titles of *all* works pertaining to the subject, or it

may be confined to those books actually used by the author of the thesis or believed by him to be essential. For his own use, the student should make his bibliography as nearly exhaustive as he can; for publication, he should sometimes reduce this list to the books that prove significant.

For the sake of clearness, a bibliography should usually be organized in two divisions: (1) The books that constitute the subject-matter; (2) The books about the subject. If the field of investigation were Elizabethan heraldry, Gerard Legh's *Accedens of Armory*, 1562, would fall within the first class; and the Reverend Mark Noble's *History of the College of Arms*, 1804, would fall within the second. If the subject is to be treated chronologically, it is sometimes wise to arrange the bibliography of the books that constitute the subject-matter, in order of publication. This arrangement is doubly valuable when the arrangement of the Chronology proper is based not on the dates of publication but on the dates of composition, or, in the case of plays, on the dates of public presentation. If, however, there is no distinct advantage in a chronological arrangement, then the arrangement should be alphabetical by author, and, under any given author, alphabetical by title. In the second division of the bibliography, that, namely,

which lists the books *about* the subject, the arrangement should be alphabetical by author. In any case, the arrangement of the bibliography should be such as to enable another investigator to find in it, instantly, the work that he desires.

The simplest form of entry that will serve, consists of the surname and initials of the author, the exact title of the book, and the place and date of publication; thus: "Bolton, E. The Elements of Armories. London, 1610." If the book be rare, however, or if the details have any special significance, then the entry should consist of a complete transcript of the title-page, or of a transcript in which omissions are indicated by means of triple periods (. . .). It may even be desirable to indicate the particular copy used, by stating the library in which it is found and the catalogue number. This complete form of entry is illustrated below:

Ferne, John. The Blazon of Gentrie: Deuided into two parts. The first named The Glorie of Generositie. The second, Lacyes Nobilitie. Comprehending discourses of Armes and of Gentry. Wherein is treated of the beginning, parts, and degrees of Gentlenesse, vvith her lawes: Of the Bearing, and Blazon of Cote-Armors: Of the Lawes of Armes, and of Combats. Compiled by Iohn Ferne, Gentleman, for the instruction of all Gentlemen bearers of Armes, whome and none other this Worke concerneth. At London, Printed by

John Windet, for Andrew Maunsell. 1586. (Peabody Library, 2796.)

Guillim, John. A Display of Heraldry: manifesting more easie access to the knowledge thereof than hath been hitherto published by any, through the benefit of method; Whereunto it is now reduced by the Study and Industry of John Guillim, late Pursuivant at Arms. The fifth edition much enlarged with a great variety of bearings. To which is added a treatise of Honour, Military and Civil, . . . by Capt. John Logan. . . . London, Printed by S. Roycroft for R. Blome; . . . MDC LXXIX. (Columbia Library, 929.6 G 94 Q.)

Guillim, John. A Display of Heraldry. By John Guillim, Pursuivant at Arms. The Sixth Edition. Improv'd with large Additions of many hundred Coats of Arms. . . . To which is added, A Treatise of Honour Military and Civil . . . by Capt. John Logan. . . . Likewise a Supplément of Scarce Tracts relating to the Office of Arms. . . . London. . . . MDCC XXIV. (N. Y. Public Library, *R. Earlier editions appeared in 1610, 1632, 1638, 1660, 1664, and 1666.)

Besides the Bibliography, the appendix should usually contain a Chronology of the works discussed. Each entry should state the title of the work, its date of publication, its date of composition if that be essential to the discussion, and whether it appeared as a book or in a periodical. The arrangement should be by date of publication or by date of composition, whichever is the more significant. The importance of accuracy and completeness in the chronology, cannot

be overestimated. Frequently it is the real basis of the thesis. As for printing the chronology, however, that must depend upon the nature of the subject. Often the first division of your bibliography may be made to serve as a chronology as well.

Sometimes, besides the Bibliography and the Chronology, an appendix may contain a detailed study of some subject incidental to the thesis proper but not essential to it. In any piece of research, the byproducts are frequently as interesting as the main investigation, and may well be added as a part of the report, provided they be so placed as not to violate its unity. Such is Professor Phelps' discussion of the ballad of *William and Margaret*, appended to his work on *The Beginnings of the English Romantic Movement*; or Dr. H. C. Goddard's study of German literature in New England in the early part of the nineteenth century, appended to his *Studies in New England Transcendentalism*. These topics had to be investigated as a means to some more important end, yet the results are valuable also in themselves. They should not go into the body of the thesis, for there they would spoil its proportion; but they may well be included in the appendix.

Lastly, no work worthy of the name of scholarship should appear without an Index. No man has time

to hunt for his needle in your haystack. The chief value of a scholarly monograph is as a storehouse of special information; but without an index it becomes nothing but a junk-shop. See to it that your index is such that every fact recorded between the covers of your book can be discovered instantly. In preparing an index, as in preparing a bibliography or a chronology, you should make your entries upon separate cards. Thus you may insert innumerable entries, up to the last moment, without recopying. If the entries are book-titles, they should usually be printed in italics; if names of persons or topics, in ordinary type, as follows:

Chapman, George, 50.

Chase, The, 31, 147.

Chatterton, Scott's review of
the Life and Works of, 43,
162.

Chaucer, 43, 44-5, 62, 162

Chesterton, G. K., 11, 174-

Childe Harold, 14, 88, 93, 94,
95, 129, 163.

BIBLIOGRAPHY, chronology, byproducts, index: on these appendices, quite as much as on the body of your thesis, depends its value. "And what is its value anyway?" perhaps you ask. "Why should a graduate student of English bother his head with matters of research? Of what advantage is it, either to the Grammarian or to the world at large, that he has settled *Hoti's* business, properly based *Oun*, given us the doctrine of the enclitic *De*?" These questions in their broader aspects, I shall not attempt to answer. If there be need of *An Apology for Scholarship*, a better man than I shall write it. But if you ask me why you and I, as graduate students, should undertake research, I answer thus: First, it teaches us methods and inculcates habits of exactness valuable in any walk in life. Second, however detailed and seemingly trivial our subject, we cannot know it thoroughly without gaining also a broad knowledge of a much larger field; and we know the broad field better in endeavoring to know the less. And finally, however seemingly unimportant our research, we know that sometime some greater scholar, gathering a multitude of little facts together

— facts that have been discovered by as many little scholars — will see in them a principle of lasting significance; and, because you and I have given him his raw material, he will give to the world of learning a book that is permanently worth while.

APPENDIX

MATERIAL FOR ANALYSIS

SPECIMEN EXPOSITION.

AN ADDRESS TO FRESHMEN.¹

BY WILLIAM DEWITT HYDE, D. D., LL. D., PRESIDENT OF
BOWDOIN COLLEGE.

A GRADUATE of Christ Church College, Oxford, recently remarked to me: "One can have such a good time at Oxford, that it's a great waste of opportunity to work." The humor of this remark, however, was turned to pathos when his wife told me sadly that: "An Oxford training does not fit a man for anything. There is absolutely nothing my husband can do;" and then I learned that the only thing this thirty-year-old husband and father had ever done was to hold a sinecure political office, which he lost when the Conservative party went out of power; and the only thing he ever expected to do was to loaf about summer resorts in summer, and winter resorts in winter, until his father should die and leave him the estate. Fortunately, American soci-

¹ From *The Independent*, October 1, 1908. Reprinted by permission.

ety does not tolerate in its sons so worthless a career; yet the philosophy of college life which was behind that worthlessness, translated into such phrases as "Don't let your studies interfere with your college life," and "C is a gentleman's grade," is coming to prevail in certain academic circles in America.

Put your studies first; and that for three reasons. First, you will have a better time in college. Hard work is a necessary background for the enjoyment of everything else. Second, after the first three months you will stand better with your fellows. At first there will appear to be cheaper roads to distinction; but their cheapness is soon found out. Scholarship alone will not give you the highest standing with your fellows; but you will not get their highest respect without showing that you can do well something that is intellectually difficult. Third, your future career depends upon it. On a little card, five by eight inches, every grade you get is recorded. Four or eight years hence, when you are looking for business or professional openings, that record will, to some extent, determine your start in life. But you are making a more permanent record than that upon the card: you are writing in the nerve cells and films of your brain habits of accuracy, thoroughness, order, power, or their opposites; and twenty, thirty, forty years hence that

record will make or mar your success in whatever you undertake.

Make up your minds, then, to take a rank of A in some subject, at least B in pretty nearly everything, and nothing lower than C in anything. If you ask why I place such stress upon these letters, let me tell you what they mean. A means that you have grasped a subject, thought about it, reacted upon it, made it your own; so that you can give it out again with the stamp of your individual insight upon it. B means that you have taken it in, and can give it out again in the same form in which it came to you. In details, what you say and write sounds like what the A man says and writes; but the words come from the book or the teacher, not from you. No B man can ever make a scholar; he will be a receiver rather than a giver, a creature rather than a creator, to the end of his days. C means the same as B, only that your second-hand information is partial and fragmentary, rather than complete. D means that you have been exposed to a subject often enough and long enough to leave on the plate of your memory a few faint traces, which the charity of the examiner is able to identify. Poor and pitiful as such an exhibition is, we allow a limited number of D's to count toward a degree. E means total failure. Two E's bring a

letter to your parents, stating that if the college were to allow you to remain longer, under the impression that you are getting an education, it would be receiving money under false pretenses. Please keep these definitions in mind, and send a copy to your parents for reference when the reports come home.

Whatever you do, do not try to cheat in examinations or written work. If you succeed, you write fraud, fraud, fraud, all over your diploma; and if you get caught—there will be no diploma for you.

Your own interest and taste are so much more important factors than any cut-and-dried scheme of symmetrical development, that we leave you free to choose your studies. At the same time, the subjects open to choice are so limited by conflict of hours, and the requirement of a major and minors, that you can hardly miss the two essentials of wise choice: the consecutive, prolonged, concentrated pursuit of one or two main subjects; and some slight acquaintance with each of the three great human interests—language and literature, mathematics and science, and history, economics, and philosophy.

Having put study first, college life is a close second. College is a world artificially created for the express purpose of your development and enjoyment. You little dream how rich and varied it is. I was myself

surprised, in looking over the record of the last senior class, to find that the members of that class won four hundred and sixty-seven kinds of connection and distinction, of sufficient importance to be printed in the official records of college achievement. On the other hand, I was a little disappointed to find that one hundred and forty-two of these distinctions were taken by five men, showing that the law, "to him that hath shall be given," applies in college as well as out of it. Some colleges, like Wellesley, have attempted to limit the number of these non-academic points an individual student may win.

Aim to win some of these distinctions, but not too many. Concentrate on a few for which you care most. Do you ask what they are? There are eight fraternities, each with its own chapter house and its committees for the control of its own affairs; twelve sectional clubs, covering most of the geographical divisions from which students come; a Christian Association, of which a majority of the students, and a much larger majority of the best fellows among them, are members, and which every one of you ought to join, who wants help and support in living the life you know you ought to live, and is willing to give help and support to others in living the Christian life in college. There is the Deutscher Verein, the

Rumania, the History Club, the Good Government Club, the Chemical Club, devoted to their special subjects; the Ibis, which represents the combination of high scholarship and good fellowship, and whose members, together with the undergraduate members of Phi Beta Kappa, are ex-officio members of the Faculty Club, a literary club composed of members of the faculty and their families. There is the Inter-fraternity Council, the Athletic Council, the Debating Council; there is the Glee Club, the Mandolin Club, the Chapel Choir, the College Band, the Dramatic Club, the Press Club, the Republican Club, the Democratic Club. We have three papers—the *Quill* for literature, the *Orient* for college news, the *Bugle* for college records and college humor. Besides, there are public functions with their management and their subjects: rallies, banquets, assemblies, Ivy Day, Class Day, college teas, fraternity house parties. Last, but not least come athletics: baseball, football, track, tennis, hockey, fencing, gymnastics, cross country running, with first and second teams, captains, managers, and assistant managers. With all these positions open to you in these four years, every one of you ought to find opportunity for association with your fellows in congenial pursuits, and training in leadership and responsibility in the conduct of affairs.

As I said at the outset, taken apart from study these things are trivial, and absorption in them amounts to little more than mental dissipation; but taken in their proper relation to study, which is your main purpose here, the social experience and capacity for leadership they give are so valuable that if you take no responsible and effective part in them, you miss the pleasantest, and in some respects the most profitable, part of what the college offers you.

I suppose I ought to say a word about college temptations, though the man who enters heartily into his studies and these college activities will not be much troubled by them. That is the case with nine-tenths of the men who come here. But in every class there is a weaker 5 or 10 per cent., and I suppose this class is no exception. I suppose there are half a dozen of you who are already addicted to vicious practices, and half a dozen more weak fellows, who are only waiting for some one to show them the ways before they fall into them. I do not know yet who you are; but within three months everybody here will know. Then we shall first do our best to change your plans; and if that fails, we shall promptly ask you to withdraw. You all know what these temptations are: they are the temptations of youth everywhere — smoking, drinking, gambling, and licentiousness.

To begin with the least serious, there is nothing intrinsically evil in the inhalation and exhalation of smoke. Among mature men, some are seriously injured by it; some apparently suffer little harm. Almost all youth of your age are seriously injured by it. In the first place, it weakens your heart and makes your nerves unsteady. In the second place, it destroys your power of mental concentration and makes you scatter-brained. These evils are generally recognized. The most serious consequence is not so well understood. The habitual smoker tends to become content with himself as he is; he ceases to wrestle earnestly with moral and spiritual problems; falls out of the struggle to be continually rising to heights hitherto unattained. For the man who has attained his moral growth (if such there are) it is not so serious; but for the youth of eighteen or twenty it means arrested spiritual development, and an easy-going compromise instead of the more strenuous ideals. As you go up in a college class, the proportion of smokers falls; as you go down, it rises. While the college does not make smoking directly a subject of discipline, it is no mere coincidence that nineteen out of every twenty students whom we send away for either low scholarship or bad conduct are inveterate smokers. If you train for an athletic team,

you have to stop smoking while training; if you are in the most earnest training for life, you will leave it off altogether.

Drinking, however excusable a consolation for hard-worked men of meager mental and social resources, is inexcusable in young men with such a wealth of physical, intellectual, and social stimulus about them as college life affords. All the fraternities, of their own accord, exclude it from their chapter houses. Any student who injures himself or others by this abuse is liable to be requested to leave college in consequence. Gambling is so utterly inconsistent with the purpose for which you come here, and, when once started, spreads so insidiously, that we always remove a student from college as soon as we discover that he is addicted to the practice. Licentiousness involves such a hardening of the heart of the offender, such an anti-social attitude toward its victims, and brings such scandal on the institution, that "notorious and evil livers" in this respect are quietly, but firmly, removed at the end of an early year or term. In dealing with these offenses, we hold no legal trial; we offer no formal proof of specific acts; we do not always succeed in convincing either students or parents of the justice of our action. In a little community like this, where everybody is intensely interested in

everybody else, we know with absolute certainty ; and, while we cannot always make public the nature and source of our knowledge, we act upon that knowledge. If this seems arbitrary, if any one of you does not wish to take his chance of summary dismissal, without formal proof of specific charges, on any of these grounds, he would do well to withdraw voluntarily at the outset. This is our way of dealing with these matters, and you have fair warning in advance.

Such is college work, college life, college temptation. A million dollars in buildings and equipment ; another million of endowment ; the services of a score of trained devoted teachers ; the fellowship of hundreds of alumni, fellow-students, and younger brothers who will follow in the years to come ; the name and fame, the traditions and influence of this ancient seat of learning ; the rich and varied physical, intellectual, and social life among yourselves : all are freely yours on the single condition that you use them for your own good, and to the harm of no one else.

SPECIMEN EXPOSITION.

THE CONY HIGH SCHOOL ASSEMBLY: AN UNCONSCIOUS EXPERIMENT IN TRAIN- ING FOR CITIZENSHIP.¹

SPECIAL preparation for citizenship by methods other than, or auxiliary to, the course in civil government is not a new experiment in secondary schools. In some, the class in civics has been organized as a mock legislature; in others, the school discipline has been intrusted to a student board. Each of these methods, if successfully carried out, gives, doubtless, some measure of preparation for citizenship. Both, however, fall short in one respect. The mock legislature is so frankly artificial that it can give but slight sense of civic responsibility; and to intrust to the students the maintenance of discipline is, at best, to prepare them for a work in which but few citizens need participate — the actual maintenance of law and order. What is needed primarily to meet the conditions of our day, is training in the efficient and honest administration of the public purse.

¹ From *The School Review*, vol. xiv, No. 7, September, 1906. Reprinted by permission of the University of Chicago Press.

This training, to be most effective, must not deal with money that is imaginary, or with money in which the pupils are not vitally concerned. On the contrary, it must involve an actual fund, raised by the student community itself and expended to meet its actual needs. Such conditions may seem, at first thought, difficult to obtain; yet it is under precisely these conditions that the high-school pupils of Augusta, Maine, in an organization entitled the "Cony High School Assembly," are giving themselves, all unconsciously, this financial training for citizenship.

The school in which this organization has grown up is a public high school numbering about two hundred pupils, situated in a town of about twelve thousand inhabitants. Here, thirteen years ago, when interscholastic athletics were first coming into favor, the students were confronted with two problems. The first was: How should they pay for the equipment of a school gymnasium, and meet the expenses of their athletic teams? Gate receipts were utterly inadequate; and to solicit funds upon the business street was admittedly a public nuisance. Their solution was a fair, accompanied by amateur theatricals and other entertainment. At first, they cleared annually from one hundred to one hundred and fifty dollars. Later, under improved management, they increased this amount

to five and even six hundred dollars. Thus, without resorting to public subscription, the students solved the problem of ways and means.

But their second problem was equally important: By what method should their money be apportioned? Their solution was certainly characteristic of this school as it was in the early nineties. Its debating society was then a hotbed of budding parliamentarians; its leading secret fraternity was devoting its evenings to mock legislative sessions; and, finally, one of its most influential students was serving his first term as page in the state senate. These circumstances made it but natural that the power to appropriate money from the common fund should be vested in a highly organized parliamentary body.

The precise form of this body, however, was determined by gradual evolution. As organized September 20, 1892, the Cony High School Assembly was like a New England town-meeting. It consisted of all the students in the school; was officered by a moderator and clerk; and met, upon written call of any five members, to act upon the business named in the warrant. This simple organization, however, soon proved inadequate. Appropriations could be rushed through without due consideration, and, when once granted, might be misapplied with impunity. The

assembly had no control over other school organizations; and some of them, notably the editorial board of the school magazine, did not scruple to incur a debt and then to expect the assembly to meet the deficit. Possession of the common purse, however, soon gave to the assembly its rightful ascendancy. Little by little it adopted legislation perfecting its own procedure and bringing the other organizations under its control; and at the close of the second year of its existence, the assembly embodied these provisions in a new constitution.

Under this constitution, which has changed but little since its adoption eleven years ago, the assembly has become an organization much more like a state senate or house of representatives than like its original model, the town-meeting. An appropriation, for example, must now be proposed in the form of an act; must be accompanied by a detailed statement of facts; must receive two several readings before its passage to be enacted; and must be posted on the school bulletin-board for at least twenty-three hours between the two readings. This last rule may be suspended, but only by unanimous consent.

As a further safeguard, the assembly forbids its treasurer to make payment except on a warrant signed by the moderator. This warrant specifies the date on

which the appropriation was passed, the amount appropriated, and the person to whom it is payable. For the signature of the latter, moreover, the printed form provides also a blank receipt. Thus, for each appropriation, the treasurer, at the end of her term of office (for the treasurer is now invariably a girl), submits to the auditing committee both a warrant and a receipt. As the amount handled by the treasurer in a single year has, in one instance, exceeded \$1,300, the real importance of these safeguards is evident to every student.

But the assembly's watchfulness does not end when its appropriations leave the treasury. All officers that handle assembly funds — not alone its own officers, as the superintendent of the gymnasium and the chairman of the library committee, but also the officers of other organizations, as the managers of the several athletic teams — all are required to submit detailed reports, which are audited with the same care that is bestowed upon the treasurer's accounts.

In view of the elaborate nature of the organization just described, it is perhaps an occasion for surprise that the assembly has survived and flourished through these thirteen years. A part of its success, doubtless, has resulted from the unobtrusive co-operation of the teachers, especially of the present principal, Mr. C.

F. Cook. But the chief credit belongs to the students themselves. For several years it was the custom of the retiring officers to meet, during the summer vacation, to drill the aspirants of the coming year for the duties that might devolve upon them. Later a secret fraternity was formed, with procedure similar to that of the assembly; and this not only gave excellent training in parliamentary practice, but, on several occasions, rendered service as a "good government club" in the cause of "civic righteousness." The custom, moreover, by which the clerk of one year usually becomes the moderator of the next has undoubtedly tended to preserve the continuity of method while increasing the standard of efficiency.

To give a more definite idea of the usual method of procedure and the nature of the business done, a brief quotation from the Journal may be permitted. The following extract shows the transactions of the seventh, eighth, and ninth meetings of the assembly of 1899-1900. It is interesting not only because it illustrates, within a brief space, a considerable variety of procedure — the passage of a bill in regular course, of a bill under suspension of the rules, of an order, and of a resolution, and the election of an officer by ballot — but more especially because the particular votes here recorded are themselves significant.

TUESDAY, FEBRUARY 20, 1900.

Assembly called to order by clerk, and call read.

[Moderator took the chair.]

Journal of the last meeting approved without reading.

Mr. Sanborn, bill:

An act to appropriate five (5) dollars for expenses of delegates to Brunswick.

Bill received first reading, and February 21, 1900, 1 P. M., was set for second reading.

Moderator then called for nominations for the delegate to go to Brunswick with manager of baseball team.

Stone, 1900, and Russell, 1900, were nominated. Vote by ballot: total number of votes cast, 129; necessary for a choice, 65; Russell, 106; Stone, 23.

Moderator then announced Mr. Russell elected delegate.

Mr. Gannett, bill:

An act appropriating one hundred and fifty (\$150) dollars for the benefit of the Cony High School Library.

Bill received first reading, and February 21, 1900, 1 P. M., was set as the time for the second reading.

Mr. Gannett, order:

Ordered, That the moderator appoint a committee of five, to be known as the Library Committee.

Moderator then appointed the following: Mr. Cook, Mr. Gannett, Miss Reynolds, Miss Carver, Miss Downing.

On motion, adjourned.

WEDNESDAY, FEBRUARY 21, 1900.

Assembly called order by clerk, and call read.

[Moderator took the chair.]

Journal of the last meeting approved without reading.

An act to appropriate five (5) dollars for expense of dele-

gates to Brunswick came up by assignment; which was read the second time and passed to be enacted.

An act to appropriate one hundred and fifty (150) dollars for benefit of Cony High School Library came up by assignment; which was read the second time and passed to be enacted.

Miss Little, resolution:

Resolved, That a vote of thanks be extended to Mr. W. D. Stinson for the fine picture of Maine's late statesman, James G. Blaine, which he has so kindly presented to the school.

Read and passed.

On motion, adjourned.

FRIDAY, FEBRUARY 23, 1900.

Assembly called order by clerk, and call read.

[Moderator took the chair.]

Journal of the last meeting approved without reading.

Mr. Gannett, bill:

An act to appropriate one hundred and fifty (150) dollars for a piano fund.

The bill received its two separate readings [under suspension of the rules] and passed to be enacted.

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On motion, adjourned.¹

In determining the value of the Cony High School Assembly as unconscious training for citizenship, we should consider, however, not only the method, but also the object of its appropriations. In a school in

¹ The foregoing extract is transcribed from the original record by Mr. William M. Badger, 1901, clerk of the assembly of 1899-1900; *Journals*, vol. iv, pp. 174-77.

which athletic interest runs high, in which each athletic manager desires to make the best possible showing, and in which the annual fair by which the money is raised is avowedly given primarily for the support of school athletics, it must be a constant temptation to the students to appropriate practically their entire fund for merely current expenses. Yet in no instance has such a disposition of the funds been made. On the contrary, the assembly has uniformly invested a portion of its income for such purposes as books for the school library, pictures and statuary for the rooms, and apparatus for the gymnasium. Indeed, out of the \$4,263.28 appropriated by the assembly in the thirteen years of its existence, \$1,394.58, or nearly 33 per cent., has gone for these permanent improvements. The distribution of these appropriations by years will appear from the following table:

SCHOOL YEAR	TOTAL APPROPRIATION	PERMANENT IMPROVEMENT	
1892-1893.....	\$187 56	\$31 95	17%
1893-1894.....	72 47	34 50	48
1894-1895.....	107 00	15 75	15
1895-1896.....	93 00	30 00	32
1896-1897.....	209 10	50 00	24
1897-1898.....	149 79	25 00	17
1898-1899.....	164 17	50 00	30
1899-1900.....	490 90	342 50	70
1900-1901.....	519 48	190 83	37
1901-1902.....	519 49	193 75	37
1902-1903.....	583 18	135 40	23
1903-1904.....	672 30	141 80	22
1904-1905.....	494 83	153 10	31
Total.....	\$4,263 28	\$1,394 58	33%

In this \$1,394.58 appropriated for permanent improvements, the several items are as follows: library, \$805.00; gymnasium apparatus, \$237.35;¹ toward a new piano, \$150.00; toward new blackboards, \$75.00; pictures and statuary, \$60.00; all other items, \$67.23.

The interest which the assembly has manifested in improving the equipment of the school has exerted an influence even outside the student body. The practice of presenting pictures and statuary to the school has spread from the assembly and the classes to the general public; and the purchase of gymnasium apparatus by the assembly has induced the city to provide more spacious quarters for the gymnasium. But most interesting are the two instances in which the assembly, following doubtless the example of Mr. Carnegie, has announced to the city government that, if the city would appropriate a specified amount for some needed improvement, the assembly would appropriate an equal sum. In each case the city has accepted the assembly's proposition; and a new piano and new slate blackboards are the results.

To overestimate the value of the Cony High School Assembly as training for citizenship is, of course, easy. We must remember that many boys take no part in

1 To this amount must be added an appropriation of \$125 for the gymnasium, made from the proceeds of the first fair before the assembly was in existence.

its discussions; that many girls attend its meetings only because they are required to attend. But at least this may be said: Each pupil that graduates from the Cony High School has lived for four years in a community where his labor contributes to the common fund, and where his voice helps to determine how it shall be spent. He has gained at least some knowledge of parliamentary procedure, some notion of financial accountability, some consciousness of the difference between wisdom and extravagance in public appropriations. In the character thus formed is the true preparation for citizenship.

SPECIMEN INTRODUCTION.

HOW TO IMPROVE YOUR WAY OF TALKING.¹

AN EDITORIAL ARTICLE IN THE NEW YORK EVENING
JOURNAL.

"M. F.," of West Fiftieth Street, New York, says
in a letter:

I am a workingman, twenty-seven, American, and anxious to improve my English, or grammar, my pronunciation being poor also. I am trying for a position where a man must not only know how to do work, but also to explain it, sell it. And a good, clear explanation in fair English will do wonders in disposing of my work. I lack the language or words to express myself, and for this reason I ask your help and advice.

What do you consider the best plan — read books or private instruction? Occasionally I have to work at night. My Sundays are open and evenings after 7:30. I cannot pay a high rate of tuition, as my salary is very moderate.

Any information will be most thankfully received by one who has educated himself, as it is, with the valuable help of your editorials.

¹ Reproduced from the *New York Evening Journal* by permission of W. R. Hearst.

This reader is to be congratulated upon the fact that he understands the importance of language.

With words we make our meaning clear to others, we persuade, we interest people or bore them.

The ordinary business man, clerk, salesman, etc., depends upon his knowledge of language, very often, as the carpenter depends upon his understanding of tools and their use. Language is the toolchest of thought.

Many hundred books have been written, and many hundred more might be written, to answer the apparently simple question that this man asks. In this short column any answer must be a brief, disjointed, insufficient thing.

Language is ordinarily a matter of early impressions. Any human being, without effort, can be taught to speak correctly before the age of seven. Unfortunately, a great majority of us spend the first seven years learning to speak incorrectly. It often takes twenty years to get over the bad habits of the first seven years. Sometimes a whole lifetime of effort doesn't suffice to break the habits engraved on the childish mind.

This writer has known more than one determined man unable after years of struggle to overcome the treacherous "I *done* it." One who tried nobly—

he is still trying — produces sentences of this sort: “Neither have I *did* it.”

A man’s walk and speech are equally matters of habit, and habit dominates us with such tremendous force that for a great majority of men deficient in early education the real problem is overcoming habit.

We should not advise a man of twenty-seven and with small income to spend money trying to improve his knowledge and use of the spoken language.

Books will help. Talk with men that speak correctly will help still more. Writing is important — if you can get a friend able to criticize mistakes or suggest improvements.

A very good writer, talker, and thinker was Bacon, the great philosopher of Queen Elizabeth’s day. Some men say that he was the greatest thinking human being after Aristotle.

Concerning the effect of language and its study upon the human mind, Bacon said — we quote from memory:

“Reading maketh a full man.”

“Writing maketh an exact man.”

“Talking maketh a ready man.”

Bacon did not refer to any question of the correct use of language. He referred to the effect of reading, writing, and talking upon the human mind.

At the same time, Bacon's definition of the results of reading, writing, and talking may be useful to our reader and to others who want to improve their English.

Reading gives you ideas, knowledge, and a big vocabulary — that is to say, a big collection of words that you can use.

Writing teaches you to be exact in the expression of thought. The writing hand holds back the mind, compels it to be deliberate, gives it time to formulate the thoughts concisely.

Talking, as Bacon says, "maketh a ready man." It compels instant response; it forces us to give expression to the thought as the thought is formed.

The man who writes us ought to practise all three — reading, writing, and talking. Read good, well written books. One of the very best books from every point of view is the Bible. The Old Testament is beautiful; the New Testament is inspiring, elevating.

The language of Old and New Testament may undoubtedly be called the very best English that has ever been written. No one knows how much English speech and the written English language owe to the men that translated King James's edition of the Bible.

Bunyan is a good author for men that want to use English vigorously and simply.

Dickens is another. Those are old-fashioned names, but don't imagine that any one of the six best sellers of to-day can take their places.

Read with a dictionary; when you don't know the exact meaning of a word, or its pronunciation, look it up. Have a good dictionary, one that gives the derivation of words. You use the language much more intelligently if you know its origin.

Practise reading out loud. You may read good English to yourself indefinitely and still speak incorrectly.

If you read aloud slowly, as much as an hour each day, you will form the habit of expressing thought in correct English; and bad habits of speech will gradually disappear.

More of this another day.

QUESTIONS: What part of this article is devoted to gaining the interest of the reader? To stating the subject? To stating the proposition? To stating the main divisions of the plan? Which of these divisions is discussed in this article? Which are saved for future articles in the same series? What passages exemplify the use of material that is concrete? Of material that is both concrete and connotative? To what end is this material used?

Are these paragraphs of normal length? Is their present length adapted to the purpose of the article? Why? For a more intellectual class of readers, how should the article be paragraphed?

SPECIMEN OF TRANSITIONS AND SUM-
MARIES.

AN EXTRACT FROM BURKE'S SPEECH ON
CONCILIATION WITH AMERICA.

I AM sensible, Sir, that all which I have asserted in my detail is admitted in the gross; but that quite a different conclusion is drawn from it. America, gentlemen say, is a noble object. It is an object well worth fighting for. Certainly it is, if fighting a people be the best way of gaining them. Gentlemen in this respect will be led to their choice of means by their complexions and their habits. Those who understand the military art will of course have some predilection for it. Those who wield the thunder of the state, may have more confidence in the efficacy of arms. But I confess, possibly for want of this knowledge, my opinion is much more in favor of prudent management than of force; considering force not as an odious but a feeble instrument for preserving a people so numerous, so active, so growing, so spirited as this, in a profitable and subordinate connection with us.

First, Sir, permit me to observe that the use of

force alone is but temporary. It may subdue for a moment; but it does not remove the necessity of subduing again: and a nation is not governed, which is perpetually to be conquered.

My next objection is its uncertainty. Terror is not always the effect of force; and an armament is not a victory. If you do not succeed, you are without resource: for, conciliation failing, force remains; but, force failing, no further hope of reconciliation is left. Power and authority are sometimes bought by kindness; but they can never be begged as alms, by an impoverished and defeated violence.

A further objection to force is, that you impair the object by your very endeavors to preserve it. The thing you fought for is not the thing which you recover, but depreciated, sunk, wasted, and consumed in the contest. Nothing less will content me than *whole* America. I do not choose to consume its strength along with our own; because in all parts it is the British strength that I consume. I do not choose to be caught by a foreign enemy at the end of this exhausting conflict, and still less in the midst of it. I may escape; but I can make no insurance against such an event. Let me add that I do not choose wholly to break the American spirit, because it is the spirit that has made the country.

Lastly, we have no sort of experience in favor of force as an instrument in the rule of our colonies. Their growth and their utility has been owing to methods altogether different. Our ancient indulgence has been said to be pursued to a fault. It may be so. But we know, if feeling is evidence, that our fault was more tolerable than our attempt to mend it; and our sin far more salutary than our penitence.

These, Sir, are my reasons for not entertaining that high opinion of untried force, by which many gentlemen, for whose sentiments in other particulars I have great respect, seem to be so greatly captivated. But there is still behind a third consideration concerning this object, which serves to determine my opinion on the sort of policy which ought to be pursued in the management of America, even more than its population and its commerce—I mean its temper and character.

In this character of the Americans, a love of freedom is the predominating feature which marks and distinguishes the whole; and as an ardent is always a jealous affection, your colonies become suspicious, restive, and untractable, whenever they see the least attempt to wrest from them by force, or shuffle from them by chicane, what they think the only advantage worth living for. This fierce spirit of liberty is

stronger in the English colonies probably than in any other people of the earth; and this from a great variety of powerful causes; which, to understand the true temper of their minds and the direction which this spirit takes, it will not be amiss to lay open somewhat more largely.

First, the people of the colonies are descendants of Englishmen. England, Sir, is a nation which still, I hope, respects, and formerly adored, her freedom. The colonists emigrated from you when this part of your character was most predominant; and they took this bias and direction the moment they parted from your hands. They are therefore not only devoted to liberty, but to liberty according to English ideas, and on English principles. Abstract liberty, like other mere abstractions, is not to be found. Liberty inheres in some sensible object; and every nation has formed to itself some favorite point, which by way of eminence becomes the criterion of their happiness. It happened, you know, Sir, that the great contests for freedom in this country were from the earliest times chiefly upon the question of taxing. Most of the contests in the ancient commonwealths turned primarily on the right of election of magistrates, or on the balance among the several orders of the state. The question of money was not with them so immediate. But in

England it was otherwise. On this point of taxes, the ablest pens and most eloquent tongues have been exercised; the greatest spirits have acted and suffered. In order to give the fullest satisfaction concerning the importance of this point, it was not only necessary for those who in argument defended the excellence of the English Constitution to insist on this privilege of granting money as a dry point of fact, and to prove that the right had been acknowledged, in ancient parchments and blind usages, to reside in a certain body called the House of Commons. They went much further: they attempted to prove, and they succeeded, that in theory it ought to be so, from the particular nature of a House of Commons as an immediate representative of the people, whether the old records had delivered this oracle or not. They took infinite pains to inculcate, as a fundamental principle, that, in all monarchies, the people must in effect themselves, mediately or immediately, possess the power of granting their own money, or no shadow of liberty could subsist. The colonies draw from you, as with their life-blood, these ideas and principles. Their love of liberty, as with you, fixed and attached on this specific point of taxing. Liberty might be safe, or might be endangered, in twenty other particulars, without their being much pleased or alarmed. Here they felt its

pulse; and as they found that beat, they thought themselves sick or sound. I do not say whether they were right or wrong in applying your general arguments to their own case. It is not easy, indeed, to make a monopoly of theorems and corollaries. The fact is, that they did thus apply those general arguments; and your mode of governing them, whether through lenity or indolence, through wisdom or mistake, confirmed them in the imagination that they, as well as you, had an interest in these common principles.

They were further confirmed in this pleasing error by the form of their provincial legislative assemblies. Their governments are popular in a high degree; some are merely popular; in all, the popular representative is the most weighty; and this share of the people in their ordinary government never fails to inspire them with lofty sentiments, and with a strong aversion from whatever tends to deprive them of their chief importance.

If anything were wanting to this necessary operation of the form of government, religion would have given it a complete effect. Religion, always a principle of energy, in this new people is no way worn out or impaired; and their mode of professing it is also one main cause of this free spirit. The people are Protestants; and of that kind which is the most

adverse to all implicit submission of mind and opinion. This is a persuasion not only favorable to liberty, but built upon it. I do not think, Sir, that the reason of this averseness in the dissenting churches from all that looks like absolute government is so much to be sought in their religious tenets, as in their history. Every one knows that the Roman Catholic religion is at least coeval with most of the governments where it prevails; that it has generally gone hand in hand with them, and received great favor and every kind of support from authority. The Church of England too was formed from her cradle under the nursing care of regular government. But the dissenting interests have sprung up in direct opposition to all the ordinary powers of the world, and could justify that opposition only on a strong claim to natural liberty. Their very existence depended on the powerful and unremitted assertion of that claim. All Protestantism, even the most cold and passive, is a sort of dissent. But the religion most prevalent in our northern colonies is a refinement on the principle of resistance; it is the dissidence of dissent, and the protestantism of the Protestant religion. This religion, under a variety of denominations agreeing in nothing but in the communion of the spirit of liberty, is predominant in most of the northern provinces, where the Church

of England, notwithstanding its legal rights, is in reality no more than a sort of private sect, not composing most probably the tenth of the people. The colonists left England when this spirit was high, and in the emigrants was the highest of all; and even that stream of foreigners which has been constantly flowing into these colonies has, for the greatest part been composed of dissenters from the establishments of their several countries, who have brought with them a temper and character far from alien to that of the people with whom they mixed.

Sir, I can perceive by their manner that some gentlemen object to the latitude of this description, because in the southern colonies the Church of England forms a large body, and has a regular establishment. It is certainly true. There is, however, a circumstance attending these colonies which, in my opinion, fully counterbalances this difference, and makes the spirit of liberty still more high and haughty than in those to the northward. It is that in Virginia and the Carolinas they have a vast multitude of slaves. Where this is the case in any part of the world, those who are free are by far the most proud and jealous of their freedom. Freedom is to them not only an enjoyment, but a kind of rank and privilege. Not seeing there, that freedom, as in countries

where it is a common blessing and as broad and general as the air, may be united with much abject toil, with great misery, with all the exterior of servitude; liberty looks, amongst them, like something that is more noble and liberal. I do not mean, Sir, to commend the superior morality of this sentiment, which has at least as much pride as virtue in it; but I cannot alter the nature of man. The fact is so; and these people of the southern colonies are much more strongly, and with an higher and more stubborn spirit, attached to liberty than those to the northward. Such were all the ancient commonwealths; such were our Gothic ancestors; such in our days were the Poles; and such will be all masters of slaves, who are not slaves themselves. In such a people, the haughtiness of domination combines with the spirit of freedom, fortifies it, and renders it invincible.

Permit me, Sir, to add another circumstance in our colonies which contributes no mean part towards the growth and effect of this untractable spirit. I mean their education. In no country, perhaps, in the world is the law so general a study. The profession itself is numerous and powerful; and in most provinces it takes the lead. The greater number of the deputies sent to the Congress were lawyers. But all who read, and most do read, endeavor to obtain some smattering

in that science. 'I have been told by an eminent bookseller, that in no branch of his business, after tracts of popular devotion, were so many books as those on the law exported to the Plantations. The colonists have now fallen into the way of printing them for their own use. I hear that they have sold nearly as many of Blackstone's Commentaries in America as in England. General Gage marks out this disposition very particularly in a letter on your table. He states that all the people in his government are lawyers, or smatterers in law; and that in Boston they have been enabled, by successful chicane, wholly to evade many parts of one of your capital penal constitutions. The smartness of debate will say that this knowledge ought to teach them more clearly the rights of legislature, their obligations to obedience, and the penalties of rebellion. All this is mighty well. But my honorable and learned friend on the floor (the Attorney General), who condescends to mark what I say for animadversion, will disdain that ground. He has heard, as well as I, that when great honors and great emoluments do not win over this knowledge to the service of the state, it is a formidable adversary to government. If the spirit be not tamed and broken by these happy methods, it is stubborn and litigious. *Abeunt studia in mores.* This study renders men acute, inquisitive, dexterous, prompt in attack, ready

in defence, full of resources. In other countries, the people, more simple and of a less mercurial cast, judge of an ill principle in government only by an actual grievance; here they anticipate the evil, and judge of the pressure of the grievance by the badness of the principle. They augur misgovernment at a distance, and snuff the approach of tyranny in every tainted breeze.

The last cause of this disobedient spirit in the colonies is hardly less powerful than the rest, as it is not merely moral, but laid deep in the natural constitution of things. Three thousand miles of ocean lie between you and them. No contrivance can prevent the effect of this distance, in weakening government. Seas roll, and months pass, between the order and the execution; and the want of a speedy explanation of a single point is enough to defeat a whole system. You have, indeed, winged ministers of vengeance, who carry your bolts in their pounces to the remotest verge of the sea. But there a power steps in that limits the arrogance of raging passions and furious elements, and says, "So far shalt thou go, and no farther." Who are you, that you should fret and rage, and bite the chains of nature? Nothing worse happens to you than does to all nations who have extensive empire; and it happens in all the forms into which empire can be thrown. In large bodies the circulation of power

must be less vigorous at the extremities. Nature has said it. The Turk cannot govern Egypt and Arabia and Kurdistan as he governs Thrace; nor has he the same dominion in Crimea and Algiers which he has at Brusa and Smyrna. Despotism itself is obliged to truck and huckster. The Sultan gets such obedience as he can. He governs with a loose rein, that he may govern at all; and the whole of the force and vigor of his authority in his centre is derived from a prudent relaxation in all his borders. Spain, in her provinces, is, perhaps, not so well obeyed as you are in yours. She complies, too; she submits; she watches times. This is the immutable condition, the eternal law of extensive and detached empire.

Then, Sir, from these six capital sources—of descent, of form of government, of religion in the northern provinces, of manners in the southern, of education, of the remoteness of situation from the first mover of government—from all these causes a fierce spirit of liberty has grown up. It has grown with the growth of the people in your colonies, and increased with the increase of their wealth; a spirit that, unhappily meeting with an exercise of power in England which, however lawful, is not reconcilable to any ideas of liberty, much less with theirs, has kindled this flame that is ready to consume us.

SPECIMEN CONCLUSION.

AN EXTRACT FROM AN ADDRESS ON ABRAHAM LINCOLN.¹

BY COL. HENRY WATTERSON.

WHAT was the mysterious power of this mysterious man, and whence? His was the genius of common sense; of common sense in action; of common sense in thought; of common sense enriched by experience and unhindered by fear. "He was a common man," says his friend Joshua Speed, "expanded into giant proportions; well acquainted with the people, he placed his hand on the beating pulse of the nation, judged of its disease, and was ready with a remedy." Inspired he was truly, as Shakspeare was inspired; as Mozart was inspired; as Burns was inspired; each, like him, sprung directly from the people.

I look into the crystal globe that, slowly turning, tells the story of his life, and I see a little heart-broken boy, weeping by the outstretched form of a

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dead mother, then bravely, nobly trudging a hundred miles to obtain her Christian burial. I see this motherless lad growing to manhood amid the scenes that seem to lead to nothing but abasement; no teachers; no books; no chart, except his own untutored mind; no compass, except his own undisciplined will; no light, save light from heaven; yet like the caravel of Columbus, struggling on and on through the trough of the sea, always toward the destined land. I see the full-grown man, stalwart and brave, an athlete in activity of movement and strength of limb, yet vexed by weird dreams and visions; of life, of love, of religion, sometimes verging on despair. I see the mind, grown as robust as the body, throw off these phantoms of the imagination and give itself wholly to the work-a-day uses of the world; the rearing of children; the earning of bread; the multiplied duties of life. I see the party leader, self confident in conscious rectitude; original, because it was not his nature to follow; potent, because he was fearless, pursuing his convictions with earnest zeal, and urging them upon his fellows with the resources of an oratory which was hardly more impressive than it was many-sided. I see him, the preferred among his fellows, ascend the eminence reserved for him, and him alone of all the statesmen of the time, amid

the derision of opponents and the distrust of supporters, yet unawed and unmoved, because thoroughly equipped to meet the emergency. The same being, from first to last; the poor child weeping over a dead mother; the great chief sobbing amid the cruel horrors of war; flinching not from duty, nor changing his life-long ways of dealing with the stern realities which pressed upon him and hurried him onward. And, last scene of all, that ends this strange, eventful history, I seem him lying dead there in the capitol of the nation, to which he had rendered "the last, full measure of his devotion," the flag of his country around him, the world in mourning; and, asking myself how could any man have hated that man, I ask you, how can any man refuse his homage to his memory? Surely, he was one of God's elect; not in any sense a creature of circumstance, or accident. Recurring to the doctrine of inspiration, I say again and again, he was inspired of God, and I cannot see how anyone who believes in that doctrine can regard him as anything else.

From Cæsar to Bismarck and Gladstone the world has had its statesmen and its soldiers — men who rose to eminence and power step by step, through a series of geometric progression as it were, each advancement following in regular order one after the

other, the whole obedient to well-established and well-understood laws of cause and effect. They were not what we call "men of destiny." They were "men of the time." They were men whose careers had a beginning, a middle, and an end, rounding off lives with histories, full it may be of interesting and exciting event, but comprehensive and comprehensible; simple, clear, complete.

The inspired ones are fewer. Whence their emanation, where and how they got their power, by what rule they lived, moved, and had their being, we know not. There is no explication to their lives. They rose from shadow and they went in mist. We see them, feel them, but we know them not. They came, God's word upon their lips; they did their office, God's mantle about them; and they vanished, God's holy light between the world and them, leaving behind a memory, half mortal and half myth. From first to last they were the creations of some special Providence; baffling the wit of man to fathom; defeating the machinations of the world, the flesh, and the devil, until their work was done; then passing from the scene as mysteriously as they had come upon it.

Tried by this standard, where shall we find an example so impressive as Abraham Lincoln, whose career might be chanted by a Greek chorus as at

once the prelude and the epilogue of the most imperial theme of modern times?

Born as lowly as the Son of God, in a hovel; reared in penury, squalor, with no gleam of light or fair surrounding; without graces, actual or acquired; without name or fame or official training; it was reserved for this strange being, late in life, to be snatched from obscurity, raised to a supreme command at a supreme moment, and intrusted with the destiny of the nation.

The great leaders of his party, the most experienced and accomplished public men of the day, were made to stand aside; were sent to the rear, whilst this fantastic figure was led by unseen hands to the front and given the reins of power. It is immaterial whether we were for him, or against him; wholly immaterial. That, during four years, carrying with them such a weight of responsibility as the world never witnessed before, he filled the vast space allotted him in the eyes and actions of mankind, is to say that he was inspired of God, for nowhere else could he have acquired the wisdom and the virtue.

Where did Shakspeare get his genius? Where did Mozart get his music? Whose hand smote the lyre of the Scottish plowman, and stayed the life of the German priest? God, God, and God alone; and as

surely as these were raised up by God, inspired by God was Abraham Lincoln; and a thousand years hence, no drama, no tragedy, no epic poem will be filled with greater wonder, or be followed by mankind with deeper feeling than that which tells the story of his life and death.

SPECIMEN OF THE LITERATURE OF FEEL-
ING: EXPOSITIONAL STRUCTURE.

LEVANA AND OUR LADIES OF SORROW.

BY THOMAS DE QUINCEY.

OFTENTIMES at Oxford I saw Levana in my dreams. I knew her by her Roman symbols. Who is Levana? Reader, that do not pretend to have leisure for very much scholarship, you will not be angry with me for telling you. Levana was the Roman goddess that performed for the newborn infant the earliest office of ennobling kindness — typical, by its mode, of that grandeur which belongs to man everywhere, and of that benignity in powers invisible, which even in Pagan worlds sometimes descends to sustain it. At the very moment of birth, just as the infant tasted for the first time the atmosphere of our troubled planet, it was laid on the ground. That might bear different interpretations. But immediately, lest so grand a creature should grovel there for more than one instant, either the paternal hand, as proxy for the goddess Levana, or some near kins-

man, as proxy for the father, raised it upright, bade it look erect as the king of all this world, and presented its forehead to the stars, saying, perhaps, in his heart, "Behold what is greater than yourselves!" This symbolic act represented the function of Levana. And that mysterious lady, who never revealed her face (except to me in dreams), but always acted by delegation, had her name from the Latin verb (as still it is the Italian verb) *levare*, to raise aloft.

This is the explanation of Levana. And hence it has arisen that some people have understood by Levana the tutelary power that controls the education of the nursery. She, that would not suffer at his birth even a prefigurative or mimic degradation for her awful ward, far less could be supposed to suffer the real degradation attaching to the non-development of his powers. She therefore watches over human education. Now, the word *edūco*, with the penultimate short, was derived (by a process often exemplified in the crystallization of languages) from the word *edūco*, with the penultimate long. Whatsoever *educes* or developes, *educates*. By the education of Levana therefore, is meant—not the poor machinery that moves by spelling-books and grammars, but that mighty system of central forces hidden in the deep bosom of human life, which by passion, by strife,

by temptation, by the energies of resistance, works forever upon children — resting not day or night, any more than the mighty wheel of day and night themselves, whose moments, like restless spokes, are glimmering forever as they revolve.

If then these are the ministries by which Levana works, how profoundly must she reverence the agencies of grief! But you, reader! think — that children generally are not liable to grief such as mine. There are two senses in the word *generally* — the sense of Euclid, where it means *universally* (or in the whole extent of the *genus*), and a foolish sense of this world where it means *usually*. Now I am far from saying that children universally are capable of grief like mine. But there are more than you ever heard of, who die of grief in this island of ours. I will tell you a common case. The rules of Eton require that a boy on the *foundation* should be there twelve years: he is superannuated at eighteen, consequently he must come at six. Children torn away from mothers and sisters at that age not unfrequently die. I speak of what I know. The complaint is not entered by the registrar as grief; but that it is. Grief of that sort, and at that age, has killed more than ever have been counted amongst its martyrs.

Therefore it is that Levana often communes with

the powers that shake man's heart; therefore it is that she dotes upon grief. "These ladies," said I softly to myself, on seeing the ministers with whom Levana was conversing, "these are the Sorrows and they are three in number, as the Graces are three, who dress man's life with beauty; the Parcæ are three, who weave the dark arras of man's life in their mysterious loom always with colors sad in part, sometimes angry with tragic crimson and black; the Furies are three, who visit with retributions called from the other side of the grave, offences that walk upon this; and as once even the Muses were but three, who fit the harp, the trumpet, or the lute, to the great burdens of man's impassioned creations. These are the Sorrows, all three of whom I know." The last words I say now; but in Oxford I said, "one of whom I know, and the others too surely I shall know." For already in my fervent youth, I saw (dimly relieved upon the dark background of my dreams) the imperfect lineaments of the awful sisters.

These sisters — by what name shall I call them? If I say simply, "The Sorrows," there will be a chance of mistaking the term; it might be understood of individual sorrow, separate cases of sorrow, — whereas I want a term expressing the mighty abstractions that incarnate themselves in all individual suf-

ferings of man's heart; and I wish to have these abstractions presented as impersonations, that is, as clothed with human attributes of life, and with functions pointing to flesh. Let us call them, therefore, *Our Ladies of Sorrow*.

I know them thoroughly, and have walked in all their kingdoms. Three sisters they are, of one mysterious household; and their paths are wide apart; but of their dominion there is no end. Them I saw often conversing with Levana, and sometimes about myself. Do they talk then? Oh, no! Mighty phantoms like these disdain the infirmities of language. They may utter voices through the organs of man when they dwell in human hearts, but amongst themselves is no voice nor sound; eternal silence reigns in their kingdoms. They spoke not as they talked with Levana; they whispered not; they sang not; though oftentimes methought they might have sung: for I upon the earth had heard their mysteries oftentimes deciphered by harp and timbrel, by dulcimer and organ. Like God, whose servants they are, they utter their pleasure not by sounds that perish, or by words that go astray, but by signs in heaven, by changes on earth, by pulses in secret rivers, heraldries painted on darkness, and hieroglyphics written on the tablets of the brain. They wheeled in mazes; I spelled the

steps. They telegraphed from afar; I read the signals. They conspired together; and on the mirrors of darkness my eye traced the plots. Theirs were the symbols; mine are the words.

What is it the sisters are? What is it that they do? Let me describe their form and their presence; if form it were that still fluctuated in its outline; or presence it were that for ever advanced to the front, or for ever receded amongst shades.

The eldest of the three is named *Mater Lachrymarum*, Our Lady of Tears. She it is that night and day raves and moans, calling for vanished faces. She stood in Rama, where a voice was heard of lamentation — Rachel weeping for her children, and refusing to be comforted. She it was that stood in Bethlehem on the night when Herod's sword swept its nurseries of innocents, and the little feet were stiffened for ever, which, heard at times as they tottered along floors overhead, woke pulses of love in household hearts that were not unmarked in heaven. Her eyes are sweet and subtle, wild and sleepy by turns; oftentimes rising to the clouds, oftentimes challenging the heavens. She wears a diadem round her head. And I knew by childish memories that she could go abroad upon the winds, when she heard that sobbing of litanies or the thundering of organs, and

when she beheld the mustering of summer clouds. This sister, the elder, it is that carries keys more than papal at her girdle, which open every cottage and every palace. She, to my knowledge, sate all last summer by the bed-side of the blind beggar, him that so often and so gladly I talked with, whose pious daughter, eight years old, with the sunny countenance, resisted the temptations of play and village mirth to travel all day long on dusty roads with her afflicted father. For this did God send her a great reward. In the spring-time of the year, and whilst yet her own spring was budding, he recalled her to himself. But her blind father mourns for ever over her; still he dreams at midnight that the little guiding hand is locked within his own; and still he wakens to a darkness that is now within a second and a deeper darkness. This *Mater Lachrymarum* also has been sitting all this winter of 1844-5 within the bedchamber of the Czar, bringing before his eyes a daughter (not less pious) that vanished to God not less suddenly, and left behind her a darkness not less profound. By the power of her keys it is that our Lady of Tears glides a ghostly intruder into the chambers of sleepless men, sleepless women, sleepless children, from Ganges to the Nile, from Nile to Mississippi. And her, because she is the first-born of her house, and

has the widest empire, let us honor with the title of "Madonna."

The second sister is called *Mater Suspiriorum*, Our Lady of Sighs. She never scales the clouds, nor walks abroad upon the winds. She wears no diadem. And her eyes, if they were ever seen, would be neither sweet nor subtle; no man could read their story; they would be found filled with perishing dreams, and with wrecks of forgotten delirium. But she raises not her eyes; her head, on which sits a dilapidated turban, droops for ever, for ever fastens on the dust. She weeps not. She groans not. But she sighs inaudibly at intervals. Her sister Madonna, is oftentimes stormy and frantic; raging in the highest against heaven; and demanding back her darlings. But Our Lady of Sighs never clamors, never defies, dreams not of rebellious aspirations. She is humble to abjectness. Hers is the meekness that belongs to the hopeless. Murmur she may, but it is in her sleep. Whisper she may, but it is to herself in the twilight. Mutter she does at times, but it is in solitary places that are desolate as she is desolate, in ruined cities, and when the sun has gone down to his rest. This sister is the visitor of the Pariah, of the Jew, of the bondsman to the oar in the Mediterranean galleys, of the English criminal in Norfolk island, blotted out from the books of

remembrance in sweet far-off England, of the baffled penitent reverting his eye for ever upon a solitary grave, which to him seems the altar overthrown of some past and bloody sacrifice, on which altar no oblations can now be availing, whether towards pardon that he might implore, or towards reparation that he might attempt. Every slave that at noonday looks up to the tropical sun with timid reproach, as he points with one hand to the earth, our general mother, but for *him* a stepmother, as he points with the other hand to the Bible, our general teacher but against *him* sealed and sequestered;—every woman sitting in darkness, without love to shelter her head, or hope to illumine her solitude, because the heaven-born instincts kindling in her nature germs of holy affections, which God implanted in her womanly bosom, having been stifled by social necessities, now burn sullenly to waste, like sepulchral lamps amongst the ancients; every nun defrauded of her unreturning May-time by wicked kinsman, whom God will judge; every captive in every dungeon; all that are betrayed, and all that are rejected; outcasts by traditionary law, and children of hereditary disgrace—all these walk with Our Lady of Sighs. She also carries a key; but she needs it little. For her kingdom is chiefly amongst the tents of Shem, and the houseless vagrant

of every clime. Yet in the very highest ranks of man she finds chapels of her own; and even in glorious England there are some that, to the world, carry their heads as proudly as the reindeer, who yet secretly have received her mark upon their foreheads.

But the third sister, who is also the youngest — ! Hush! whisper, whilst we talk of *her*! Her kingdom is not large, or else no flesh should live; but within that kingdom all power is hers. Her head, turreted like that of Cybele, rises almost beyond the reach of sight. She droops not; and her eyes rising so high might be hidden by distance. But, being what they are, they cannot be hidden; through the treble veil of crape which she wears, the fierce light of a blazing misery, that rests not for matins or for vespers, for noon of day or noon of night, for ebbing or for flowing tide, may be read from the very ground. She is the defier of God. She also is the mother of lunacies, and the suggestress of suicides. Deep lie the roots of her power; but narrow is the nation that she rules. For she can approach only those in whom a profound nature has been upheaved by central convulsions; in whom the heart trembles and the brain rocks under conspiracies of tempest from without and tempest from within. Madonna moves with uncertain steps, fast or slow, but still with tragic grace.

Our Lady of Sighs creeps timidly and stealthily. But this youngest sister moves with incalculable motions, bounding, and with a tiger's leaps. She carries no key; for, though coming rarely amongst men, she storms all doors at which she is permitted to enter at all. And *her* name is *Mater Tenebrarum* — Our Lady of Darkness.

These were the *Semnai Theai*, or Sublime Goddesses, these were the *Eumenides*, or Gracious Ladies (so called by antiquity in shuddering propitiation) of my Oxford dreams. Madonna spoke. She spoke, by her mysterious hand. Touching my head, she beckoned to Our Lady of Sighs; and what she spoke, translated out of the signs which (except in dreams) no man reads, was this:—

“Lo! here is he, whom in childhood I dedicated to my altars. This is he that once I made my darling. Him I led astray, him I beguiled, and from heaven I stole away his young heart to mine. Through me did he become idolatrous; and through me it was, by languishing desires, that he worshipped the worm, and prayed to the wormy grave. Holy was the grave to him; lovely was its darkness; saintly its corruption. Him, this young idolator, I have seasoned for thee, dear gentle Sister of Sighs! Do thou take him now to *thy* heart, and season him for our dreadful sister.

And thou," — turning to the *Mater Tenebrarum*, she said — "wicked sister, that temptest and hatest, do thou take him from *her*. See that thy scepter lie heavy on his head. Suffer not woman and her tenderness to sit near him in his darkness. Banish the frailties of hope, wither the relenting of love, scorch the fountains of tears, curse him as only thou canst curse. So shall he be accomplished in the furnace, so shall he see the things that ought not to be seen, sights that are abominable, and secrets that are unutterable. So shall he read elder truths, sad truths, grand truths, fearful truths. So shall he rise again *before* he dies. And so shall our commission be accomplished which from God we had — to plague his heart until we had unfolded the capacities of his spirit."

SPECIMEN OF THE LITERATURE OF FEEL-
ING: NARRATIVE STRUCTURE.

THE MASQUE OF THE RED DEATH.¹

BY EDGAR ALLAN POE.

THE "Red Death" had long devastated the country. No pestilence had ever been so fatal, or so hideous. Blood was its avatar and its seal—the redness and the horror of blood. There were sharp pains, and sudden dizziness, and then profuse bleeding at the pores, with dissolution. The scarlet stains upon the body, and especially upon the face, of the victim were the pest ban which shut him out from the aid and from the sympathy of his fellow-men. And the whole seizure, progress, and termination of the disease were the incidents of half an hour.

But the Prince Prospero was happy and dauntless and sagacious. When his dominions were half depopulated, he summoned to his presence a thousand hale

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and light-hearted friends from among the knights and dames of his court, and with these retired to the deep seclusion of one of his castellated abbeys. This was an extensive and magnificent structure, the creation of the Prince's own eccentric yet august taste. A strong and lofty wall girdled it in. This wall had gates of iron. The courtiers, having entered, brought furnaces and massy hammers, and welded the bolts. They resolved to leave means neither of ingress or egress to the sudden impulses of despair or of frenzy from within. The abbey was amply provisioned. With such precautions the courtiers might bid defiance to contagion. The external world could take care of itself. In the meantime it was folly to grieve, or to think. The Prince had provided all the appliances of pleasure. There were buffoons, there were improvisatori, there were ballet-dancers, there were musicians, there was Beauty, there was wine. All these and security were within. Without was the "Red Death."

It was toward the close of the fifth or sixth month of his seclusion, and while the pestilence raged most furiously abroad, that the Prince Prospero entertained his thousand friends at a masked ball of the most unusual magnificence.

It was a voluptuous scene, that masquerade. But first let me tell of the rooms in which it was held.

There were seven — an imperial suite. In many palaces, however, such suites form a long and straight vista, while the folding-doors slide back nearly to the walls on either hand, so that the view of the whole extent is scarcely impeded. Here the case was very different, as might have been expected from the Prince's love of the bizarre. The apartments were so irregularly disposed that the vision embraced but little more than one at a time. There was a sharp turn at every twenty or thirty yards, and at each turn a novel effect. To the right and left, in the middle of each wall, a tall and narrow Gothic window looked out upon a closed corridor which pursued the windings of the suite. These windows were of stained glass, whose color varied in accordance with the prevailing hue of the decorations of the chamber into which it opened. That at the eastern extremity was hung, for example, in blue — and vividly blue were its windows. The second chamber was purple in its ornaments and tapestries, and here the panes were purple. The third was green throughout, and so were the casements. The fourth was furnished and lighted with orange, the fifth with white, the sixth with violet. The seventh apartment was closely shrouded in black velvet tapestries that hung all over the ceiling and down the walls, falling in heavy folds upon a carpet of the same

material and hue. But, in this chamber only, the color of the windows failed to correspond with the decorations. The panes here were scarlet—a deep blood-color. Now in no one of the seven apartments was there any lamp or candelabrum, amid the profusion of golden ornaments that lay scattered to and fro or depended from the roof. There was no light of any kind emanating from lamp or candle within the suite of chambers. But in the corridors that followed the suite there stood, opposite to each window, a heavy tripod, bearing a brazier of fire, that projected its rays through the tinted glass and so glaringly illumined the room. And thus were produced a multitude of gaudy and fantastic appearances. But in the western or black chamber the effect of the firelight that streamed upon the dark hangings through the blood-tinted panes was ghastly in the extreme, and produced so wild a look upon the countenances of those who entered that there were few of the company bold enough to set foot within its precincts at all.

It was in this apartment, also, that there stood against the western wall a gigantic clock of ebony. Its pendulum swung to and fro with a dull, heavy, monotonous clang; and when the minute-hand made the circuit of the face, and the hour was to be stricken, there came from the brazen lungs of the clock a sound

which was clear and loud and deep and exceedingly musical, but of so peculiar a note and emphasis that, at each lapse of an hour, the musicians of the orchestra were constrained to pause, momentarily, in their performance, to hearken to the sound; and thus the waltzers perforce ceased their evolutions; and there was a brief disconcert of the whole gay company; and, while the chimes of the clock yet rang, it was observed that the giddiest grew pale, and the more aged and sedate passed their hands over their brows as if in confused reverie or meditation. But when the echoes had fully ceased, a light laughter at once pervaded the assembly; the musicians looked at each other and smiled as if at their own nervousness and folly, and made whispering vows, each to the other, that the next chiming of the clock should produce in them no similar emotion; and then, after the lapse of sixty minutes (which embrace three thousand and six hundred seconds of the Time that flies) there came yet another chiming of the clock, and then were the same disconcert and tremulousness and meditation as before.

But, in spite of these things, it was a gay and magnificent revel. The tastes of the Prince were peculiar. He had a fine eye for colors and effects. He disregarded the *decora* of mere fashion. His plans were

bold and fiery, and his conceptions glowed with barbaric lustre. There are some who would have thought him mad. His followers felt that he was not. It was necessary to hear and see and touch him to be *sure* that he was not.

He had directed, in great part, the movable embellishments of the seven chambers, upon occasion of this great *fête*; and it was his own guiding taste which had given character to the masqueraders. Be sure they were grotesque. There were much glare and glitter and piquancy and phantasm — much of what has been since seen in *Hernani*. There were arabesque figures with unsuited limbs and appointments. There were delirious fancies such as the madman fashions. There was much of the beautiful, much of the wanton, much of the bizarre, something of the terrible, and not a little of that which might have excited disgust. To and fro in the seven chambers there stalked, in fact, a multitude of dreams. And these — the dreams — writhed in and about, taking hue from the rooms, and causing the wild music of the orchestra to seem as the echo of their steps. And, anon, there strikes the ebony clock which stands in the hall of the velvet. And then, for a moment, all is still, and all is silent save the voice of the clock. The dreams are stiff-frozen as they stand. But the echoes of the

chime die away — they have endured but an instant — and a light, half-subdued laughter floats after them as they depart. And now again the music swells, and the dreams live, and writhe to and fro more merrily than ever, taking hue from the many tinted windows through which stream the rays from the tripods. But to the chamber which lies most westwardly of the seven, there are now none of the maskers who venture; for the night is waning away, and there flows a ruddier light through the blood-colored panes; and the blackness of the sable drapery appalls; and to him whose foot falls upon the sable carpet, there comes from the near clock of ebony a muffled peal more solemnly emphatic than any which reaches *their* ears who indulge in the more remote gayeties of the other apartments.

But these other apartments were densely crowded, and in them beat feverishly the heart of life. And the revel went whirlingly on, until at length there commenced the sounding of midnight upon the clock. And then the music ceased, as I have told; and the evolutions of the waltzers were quieted; and there was an uneasy cessation of all things as before. But now there were twelve strokes to be sounded by the bell of the clock; and thus it happened, perhaps, that more of thought crept, with more of time, into

the meditations of the thoughtful among those who revelled. And thus too it happened, perhaps, that before the last echoes of the last chime had utterly sunk into silence, there were many individuals in the crowd who had found leisure to become aware of the presence of a masked figure which had arrested the attention of no single individual before. And the rumor of this new presence having spread itself whisperingly around, there arose at length from the whole company a buzz, or murmur, expressive of disapprobation and surprise — then, finally, of terror, of horror, and of disgust.

In an assembly of phantasms such as I have painted, it may well be supposed that no ordinary appearance could have excited such sensation. In truth the masquerade license of the night was nearly unlimited; but the figure in question had out-Heroded Herod, and gone beyond the bounds of even the Prince's indefinite decorum. There are chords in the hearts of the most reckless which cannot be touched without emotion. Even with the utterly lost, to whom life and death are equally jests, there are matters of which no jest can be made. The whole company, indeed, seemed now deeply to feel that in the costume and bearing of the stranger neither wit nor propriety existed. The figure was tall and gaunt, and shrouded from head to

foot in the habiliments of the grave. The mask which concealed the visage was made so nearly to resemble the countenance of a stiffened corpse that the closest scrutiny must have had difficulty in detecting the cheat. And yet all this might have been endured, if not approved, by the mad revellers around. But the mummer had gone so far as to assume the type of the Red Death. His vesture was dabbled in *blood* — and his broad brow, with all the features of the face, was besprinkled with the scarlet horror.

When the eyes of Prince Prospero fell upon this spectral image (which with a slow and solemn movement, as if more fully to sustain its *rôle*, stalked to and fro among the waltzers) he was seen to be convulsed, in the first moment, with a strong shudder either of terror or distaste; but, in the next, his brow reddened with rage.

“Who dares?” he demanded hoarsely of the courtiers who stood near him — “who dares insult us with this blasphemous mockery? Seize him and unmask him — that we may know whom we have to hang at sunrise, from the battlements!”

It was in the eastern or blue chamber in which stood the Prince Prospero as he uttered these words. They rang throughout the seven rooms loudly and clearly — for the Prince was a bold and robust man,

and the music had become hushed at the waving of his hand.

It was in the blue room where stood the Prince, with a group of pale courtiers by his side. At first, as he spoke, there was a slight rushing movement of this group in the direction of the intruder, who at the moment was also near at hand, and now, with deliberate and stately step, made closer approach to the speaker. But from a certain nameless awe with which the mad assumptions of the mummer had inspired the whole party, there were found none who put forth hand to seize him; so that, unimpeded, he passed within a yard of the Prince's person; and while the vast assembly, as if with one impulse, shrank from the centres of the rooms to the walls, he made his way uninterruptedly, but with the same solemn and measured step which had distinguished him from the first, through the blue chamber to the purple — through the purple to the green — through the green to the orange — through this again to the white — and even thence to the violet, ere a decided movement had been made to arrest him. It was then, however, that the Prince Prospero, maddening with rage and the shame of his own momentary cowardice, rushed hurriedly through the six chambers, while none followed him on account of a deadly terror that had

seized upon all. He bore aloft a drawn dagger, and had approached, in rapid impetuosity, to within three or four feet of the retreating figure, when the latter, having attained the extremity of the velvet apartment, turned suddenly and confronted his pursuer. There was a sharp cry — and the dagger dropped gleaming upon the sable carpet, upon which, instantly afterwards, fell prostrate in death the Prince Prospero. Then, summoning the wild courage of despair, a throng of the revellers at once threw themselves into the black apartment, and, seizing the mummer, whose tall figure stood erect and motionless within the shadow of the ebony clock, gasped in unutterable horror at finding the grave cerements and corpse-like mask, which they handled with so violent a rudeness, untenanted by any tangible form.

And now was acknowledged the presence of the Red Death. He had come like a thief in the night. And one by one dropped the revellers in the blood-bedewed halls of their revel, and died each in the despairing posture of his fall. And the life of the ebony clock went out with that of the last of the gay. And the flames of the tripods expired. And Darkness and Decay and the Red Death held illimitable dominion over all.

INDEX

- Accedens of Armory*, 236.
 Addison, 220.
 Adjective, punctuation of, 203, 206.
 Adjective clause, punctuation of, 204, 205, 207.
 Adverb, punctuation of, 203, 206.
 Adverbial clause, punctuation of, 204, 205, 207.
 "Ad'journ," 196.
Æneid, 182.
 "Age cannot wither," 199-200.
Alma Mater, sonnet, 39.
 Amplification, 109, 136-174, 230-234.
 "And," 186-187, 190.
Antony and Cleopatra, 199-200.
 "Athlete," 175.
 Appendix—Material for Analysis, 243-311.
 Appendices, 235-240.
 Apperception, 87.
 Arrangement: for coherence, 85-87, 95, in paragraphs, 178-179, in sentences, 189; for mass, or emphasis, 70-76, 78, 81, in paragraphs, 178-179, in sentences, 188-189.
Argumentation, Summary of a Lecture on, 139-141.
 Bacon, Francis, 219.
 Baker, E. G., theme by, 139-141.
 Baker, Professor G. P., 25.
 Ballad revival, 220.
Ballad of William and Margaret, 239.
Barabas, Shylock and, 165-173.
 Barbarisms, 197.
 Bastien-Lepage, Jules, 21.
Battleship, The Construction of a Modern, 158-164.
 Beaumont and Fletcher, 228.
 Beers, Professor H. A., 220.
Before the Library, sonnet, 34.
Beginnings of the English Romantic Movement, 220, 239.
 Benson, N. P., theme by, 165-173.
 Bibliography, 220, 235-238.
Blazon of Gentry, 237.
 Bradley, Professor A. C., 233.
 Brodsky, J. C., theme by, 15.
 Brown, Charles Brockden, 229.
 Browning, Robert, 241.

- Burke, Edmund, 59, 61, 67, 91, 93, 116, 177, 271-282.
- Buck's Ticket Office, 45-48.
- "But," 186-187, 190.
- Byproducts in research, 239.
- "Caput nectentur," 182.
- Caractacus*, 222-224.
- Cards, in plan-making, 114-116, 126; in research, 220.
- Carroll, "Lewis Carroll," 43, 44, 49.
- Cato the Elder, 76.
- Central thought, 59, 71, 110-112.
- Chaucer, 182.
- Chloë*, verse, 18.
- Chronology, 228-229, 238-239.
- Citizenship, Training for*, 255-265.
- Clauses, punctuation of, 204-208.
- Coherence, 52, 53, 55, 57-69, 85-103, 105, 133, 157-158; in paragraphs, 178-179; in sentences, 189-190; Professor Wendell's definition of, 88.
- Coleridge, S. T., 43, 44, 48, 232, 233.
- College of Arms, History of*, 236.
- Comma-fault in sentence-structure, 186-187.
- Comment, themes of, 26, 39, 24-40.
- Complex sentence: too complex, 187-188; punctuation of, 204, 205.
- Composition, Of the Practice of; Chapter I, 1-40.
- Composition, Of the Theory of; Chapter II, 41-105.
- Compound sentence: too compound, 186-187; punctuation of, 207, 208.
- Compulsory attendance at chapel, 63.
- Conciliation with America*, 59, 61, 67, 91, 93, 116, 117, 177, 271-282.
- Conclusion, 131, 155-157, 283-288.
- Concreteness, 1-8, 11-15, 30-33, 40; in exposition, 136-148; in theses, 230-233.
- Congressional Procedure*, 141-147.
- Connotation, 15, 33, 40, 44, 45-50, 148-157, 198-200.
- Connotative coherence, see Emotional coherence.
- Connotative mass, or emphasis, see Emotional mass.
- Construction of a Modern Battleship*, 158-164.
- Cony High School Assembly*, 255-265.
- Co-ordinate elements, punctuation of, 206-208.
- Correctness: in paragraphing, 176-177; in sentence-structure, 181-185; in choice of words, 195-197.
- Damerel, S. V., verse by, 18.
- "Delenda est Carthago," 76.
- Dennis, John, 221.

- Denotation and connotation, 15, 44, 45, 50, 55, 56; of words, 198-200.
- De Quincey, Thomas, 21, 96, 186, 190, 289-300.
- Dictionary of National Biography*, 219, 221-224.
- Discipline*, 180.
- Discordant Note, A*, 19.
- Divisions, main, as few as possible, 132, 230.
- Dodgson, C. L., see "Lewis Carroll."
- "Don't," 181.
- Dryden, 232, 233.
- Dramatic romances, 228.
- Dutchesse of Malfy, The*, 217.
- Dumas, 79, 80.
- Early Bird, An*, 4.
- Effect, Unity of, 50, 51-56, 105-7, 112.
- Effectiveness: in paragraphing, 178 180; in sentence-structure, 185-190; in words, 198-200.
- "Elevated," 195.
- Eliot, George, 61.
- Elizabethan Drama*, Schelling's, 231.
- Elfrida*, 222-224.
- Emotional coherence, 94-102.
- Emotional effect, 9-23; through concreteness, 11-15; through connotation, 15-23.
- Emotional literature, literature of feeling, 42-44, 50, 55.
- Emotional mass, emotional emphasis, 78-84.
- Emphasis, see Mass.
- "Enjambement," 196.
- England, History of*, Macaulay's, 73.
- English Stage*, Genest's, 222-224.
- Entrance requirements in English, 175.
- Essay on Criticism*, 44, 49.
- Exercises: on paragraphing, 178; on sentence-structure, 190-194; on words, 200-201; on punctuation, 209-216.
- Expositional Themes, Of the Writing of; Chapter III, 106-174.
- Exposition, working rules for, 108-109, 173-174.
- Expressed connection: for coherence, 85, 88-94, 97-102; of headings in a plan, 122-126; in paragraphs, 179; in sentences, 189-190.
- Expression of the material in theses, 226-234.
- False co-ordination and false subordination in sentence-structure, 189.
- Feeling, literature of, emotional literature, 42-44, 50, 55.
- "Females," 197.

- Ferne, John, 237-238.
 Field, Eugene, 3-4.
 "Fifty-seven varieties," 200.
 "Fishers of men," 196.
 Flinn, J. A., theme by, 6.
 Foot-notes, 233.
 Formulation of the topic, 108,
 110-112, 173, 226-229.
 Freight rates, 76.
Freshmen, An Address to,
 245-254.
 Gathering material, 219-225.
Gay, Life of, Johnson's 185.
 Genest, Rev. John, 222-224.
 German literature in New
 England, 239.
 Gildon, Charles, 232-233.
 Goddard, Dr. H. C., 239.
 Good use: in sentences, 181-
 185; in words, 195-197.
 Graduate Theses; Chapter V,
 217-242.
Grammarian's Funeral, A,
 Browning's, 241.
 Grave-diggers in *Hamlet*, 68,
 232.
 Guillim, John, 238.
 "Had rather," 183.
 Hamilton, William, of Ban-
 gour, 220.
Hamlet, 68, 232.
 Harper, W. S., theme by, 34.
 Hazlitt, William, 232, 233.
 Hearst, W. R., 266.
 Hegel, 226.
 Heine, 229.
Henry Esmond, 80.
Heraldry, A Display of, 238.
 Herbartian theory of apper-
 ception, 87.
 Hinman, Miss C. L., theme
 by, 36.
History of England, Ma-
 caulay's, 73.
*History of English Romanti-
 cism in the 18th Century*,
 220.
 Hooker, F. C., theme by, 27.
 Horace, 188.
*How to Improve your Way
 of Talking*, 266-270.
 "However," 190.
 Hyde, William DeWitt, 245.
 Idiom, 182.
Il Penseroso, 62.
 Impropriety, 197.
 Indentation: in paragraphing,
 176; in plans, 121.
Independent, The, 245.
 Index, in theses, 239-240.
 Insertions in quotations, 231-
 233.
 Introduction, 130, 157, 233-
 234, 266-270.
 Intellectual capacity, 177.
 Intellectual coherence, 86-94.
 Intellectual effect, 24-40.
 Intellectual literature, litera-
 ture of thought, 42-44, 50,
 55.
 Intellectual mass, intellectual
 emphasis, 71-78.
*Interpretive Criticism, An
 Exercise in*, 34.

- Interrelation of headings in a plan, 120-126.
- "It," 189.
- Iteration, 76, 233-234.
- Ivanhoe*, 61, 82.
- Jabberwocky*, 44, 49.
- Jew of Malta*, 165-173.
- Joan of Arc*, 21.
- Johnson, Dr. Samuel, 185, 220, 221, 232-233.
- Journal, New York Evening*, 266.
- Kingsley, J. M., theme by, 156-157.
- Kipling, Rudyard, 24, 225.
- Kyd, Thomas, 156-157.
- Kubla Khan*, 43, 48.
- L'Allegro*, 62.
- Language of Love's Labour's Lost*, 148-155.
- Legh, Gerard, 236.
- Levana and Our Ladies of Sorrow*, 96, 289-300.
- Levy, Newman, rondeau by, 37.
- "Lewis Carroll," pseudonym of C. L. Dodgson, 43, 44, 49.
- Libraries, 220.
- Lincoln, Abraham*, 283-288.
- Lincoln, P. S., theme by, 158-164.
- Localisms, 196.
- Love, H. M., sonnets by, 21, 34, 39.
- Love's Labour's Lost and A Midsummer Night's Dream*, 27-29.
- ✓ *Love's Labour's Lost, The Language of*, 148-155.
- Lunt, George, theme by, 13.
- Macaulay, 61, 72-76.
- Macbeth*, 61.
- MacDonald, W. S., theme by, 180.
- Mahomet, 221.
- Main headings, 132.
- Marlin, Miss Wenona, themes by, 4, 7, 19.
- ✓ Marlowe, Christopher, 117-119, 165-173, 230-233.
- Mason, William, 222-224.
- Masque of the Red Death, The*, 78, 81, 82, 301-311.
- Mass, or Emphasis, 52, 53, 55, 70-84, 104, 130-132; in paragraphs, 178; in sentences, 188-189. Wendell's definition, 88.
- Material, Unity of, 53, 55-69, 104, 112.
- ✓ *Merchant of Venice*, 61, 62, 165-173.
- Merely Mary Ann*, 97-99.
- *Midsummer Night's Dream, Notes on A*, 30-33.
- Milton, 62; his *Sonnet on His Blindness*, 16-18; Macaulay's *Essay on Milton*, 61.
- *Monsieur Beaucaire*, 36, 99-102.
- "Moreover," 190.
- National use: in sentences, 181; in words, 196.

- New Boss, The*, 7.
New York Evening Journal, 266.
 Noble, Rev. Mark, 236.
 Nolan, D. C., Jr., themes by, 39, 141-7.
 Nonrestrictive elements, punctuation of, 204-206.
 Notation of headings, 120.
 Note-taking in research, 228-230.
 Observation, themes of, 3, 18, 1-23.
 Omissions in quotations, 231-233.
 Order, determining punctuation, 202-204.
 Organization, 108, 113-135, 173, 229-230; of a paragraph, 179.
Palisades, The, sonnet, 21.
 Paragraphing, 176-180.
 Parallel construction, 85, 87-88, 96-97; of headings, 122; in paragraphs, 179; in sentences, 189. See "Phrasing."
 Participles: misrelated, 184-185; punctuation of, 203-206.
 Peabody Library, 220.
 Percy, Bishop Thomas, 220.
 Peter, Saint, 225.
 Phelps, Professor W. L., 220, 239.
 Philips, Ambrose, 220.
Phoebe, a rondeau, 37.
 Phrasing (parallel construction), 85, 87-88, 96-97; of headings, 122; in paragraphs, 179; in sentences, 189.
Pinafore, 24.
 Plan: its form, 114-126; its substance, 126-135; in theses, 229-230; specimen plans, 117, 118, 119, 123, 124, 135, 137, 141, 158, 165.
 Poe, Edgar Allan, 67, 78, 81, 82, 301.
 Pope, Alexander, 44, 49, 197, 232, 233.
 Population of England in 1685, 73.
 Preparatory School Matters, Certain; Chapter IV, 175-216.
 Prepositions, 189.
 Prepositional phrases, punctuation of, 203-207.
 Present use: in sentences, 182; in words, 196-197.
Princess, The, 43, 48.
 Prior, Matthew, 220.
 Proportion for mass, or emphasis, 70, 76-78, 82-83; in paragraphs, 178; in sentences, 188.
 Proposition, 60, 63, 66, 111-112, 228; headings of a plan should be expressed as propositions, 116-120, 126.
 Punctuation, 202-216.
 Quotations: as concrete ma-

- terial, 230; method of indicating, 231-233.
- Rambler, The*, 220.
- Ramsay, Allan, 220.
- Red Death, The Masque of*, 301-311.
- Reed, Thomas B., 47.
- References, 221.
- Rehearsal, A*, 5.
- Relative clauses, See Adjective clauses.
- Reputable use: in sentences, 181; in words, 195.
- Research, 217-241; value of, 241.
- Restrictive elements, punctuation of, 204-206.
- Restrictive relative pronoun, 189.
- Ritson, Joseph, 220.
- Romantic Movement, Beginnings of the English*, 220, 239.
- Romanticism in the 18th Century, History of English*, 220.
- Rondeau, 37.
- Roses, 99-102.
- Rowe, Nicholas, 232, 233.
- Rhymer, Thomas, 232, 233.
- Sailing vessels, 198.
- Schelling, Profesor Felix E., 231.
- Schlegel, 232, 233.
- Scholarship, 241-242.
- School Review, The*, 255.
- Schwarz, H. S., theme by, 5.
- Scott, Sir Walter, 61, 82, 220.
- Selection in research, 221.
- Sentence structure, 181-194; "Not S.," 183-184.
- Sewance Review, The*, 231-233.
- ✓ Shakspeare, 27, 30, 61, 62, 68, 148-155, 156-157, 165-173, 199, 228, 229; *Influence of Marlowe on Shakspeare*, 117-119; *Shakspeare's Use of Comedy in Tragedy*, 232-233; *Shakespearean Tragedy*, 233.
- Shylock and Barabas*, 165-173.
- Silas Marner*, 61.
- Singsen, F. M., verse by, 23.
- "Skiddoo," 197.
- Snow, Charles Wilbert, 139.
- Solecisms, 183-185.
- Sonnets, 17, 19, 34, 39; Milton's *Sonnet on His Blindness*, 16-18.
- Sources, 220, 231-233.
- Spanish Tragedy, The*, 156.
- Specification, accusative of, 182.
- Spectator, The*, 220.
- Starting point in research, 219.
- Stephen, Sir Leslie, 222-224.
- Still life, concrete treatment of, 12-15.
- Subject of thesis, 226-227.
- "Subject plus predicate," 59, 54, 66, 111-112.

- Sugar wafers, 199.
 Summaries, 157, 233-234, 271-282; Summary of the Theory of Composition, 104-105.
 Suspended judgment, 226.
Suspiria de Profundis, 96; see *Levana*.
Talking, How to Improve Your Way of, 266-270.
Tamburlaine, 230, 231; see Marlowe.
 Tarkington. Booth, 36. 99-102.
 "Tea," pronunciation of, 197.
 Tennyson, 43, 44, 48.
 Thackeray, 80.
 Themes, Expository; Chapter III. 106-174. Themes of Observation and Comment, Chapter I, 1-40.
 Themes, specimen, 1, 4, 5, 6, 7, 13, 14, 19, 21, 27, 30, 34, 36, 37, 137, 139, 142, 148, 156, 160, 166, 180.
 "There," 189.
 Theobald, Lewis, 232, 233.
 Theses, Of Graduate; Chapter V, 217-242.
 Thinking—for one's self, 24, 40.
 Thought, literature of, 42-44, 50, 55.
Three Musketeers, The, 79, 80.
 Ticknor Library, 220.
Titus Andronicus, 156-157.
 Tobin, Miss Mary E., themes by, 21, 137-139.
Tomlinson, 24, 225.
 Tonsor, C. A., 76-77.
 Topic sentence, 178.
Transcendentalism, Studies in New England, 239.
 Transitions, 157, 233-234, 271-282; see Coherence.
 "Trolley," 195.
 "Twenty-three," 137.
Two Races of Men, The, 37.
 Ulrici, 233.
 Unity of Effect, 51-56, and, more broadly, to 105; Unity of Material, 57-60, including Intellectual Unity, or Unity of Thought, 57-65, and Emotional Unity, or Unity of Feeling, 65-68; summary of Unity of Material, 68-69; summary of Unity of Effect, 104-105; Unity in exposition, 107-109; through formulation of the topic, 110-112; through formulation of the plan, 113, 127-135, 173-174; Unity in a paragraph, 178-180; Unity in a sentence, 185-188; Unity in theses, 226-230; Professor Wendell's definition of Unity, 88.
 Value of research, 241.
 Vergil, 182.

- Vers-de-société, 196.
 Verse, undergraduate, 18, 21,
 23, 34, 37, 39.
 Voltaire, 232.
Walk at Sunset, A, 6.
 Watson, E. M., Jr., theme by,
 148-155.
 Watterson, Col. Henry, 283.
 Weak beginning and ending,
 see Mass.
 Weak paragraph, see Cor-
 rectness.
 Webster, John, 217.
 Wendell, Professor Barrett,
 88 and Preface.
*William and Margaret, Bal-
 lad of*, 239.
*Williamsburg Bridge at
 Night, The*, 14.
 Words, 195-201.
 Working rules for exposition,
 108-109.
 Zangwill, Israel, 97.

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